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EDITORIAL

One for All?

In about 30 days, approximately 400 of America's best Chinese martial artists and instructors will gather in Houston, Texas, for the fourth annual U.S. Chinese Martial Arts Competitions. It will be a time of great sharing, of brotherhood, of learning and experiencing.

It should also be a time of great joy for the U.S. Chinese martial arts community. Each year since the tournament's inception in 1986, the show has been getting better and more professional. The judging, always questioned at even the most prestigious of events, promises to be fair and representative.

Promoter Jeff Bolt and his newly formed United States Martial Arts Council have gone to great lengths to iron out problems which have plagued the tournament in past years. They have tirelessly worked to make this event a truly national kung-fu championship.

It is a admirable idea, one which will continue to receive the support of this magazine. However, not everyone in the Chinese-style martial arts community shares our enthusiasm.

Several months ago, we mentioned in our "Insiders" column scuttlebutt about a plan to create a sort-of Chinese-style tournament tour. The report mentioned three West Coast events that would culminate with the U.S. Nationals. A great idea, right?

Wrong.

True, the events mentioned in passing draw three to four times as many competitors. True, these events also offer prize money, trips and medals out the yin/yang. But while they carry plenty of local prestige, they are not and never will be a "national" championship.

To his credit, Bolt (who in no way suggested the West Coast tour idea) has remained steadfast in his goal of establishing a creditable national championship. While those on the outside close their doors to outside suggestions, he has opened both his doors and arms to anyone and everyone willing to make the Chinese martial arts a more potent and unified force in this country.

It is not coincidence that since Bolt's pipedream came to fruition five years ago, the number of regional and local All-Chinese-style tournaments have dramatically increased. It also is no coincidence that the attendance at these events have grown to record numbers. Bolt won't take credit for the sudden rise in popularity. That's not his style. As long as it means more people are looking to the Chinese styles for a solution to their martial arts problems, then he can look back at the sleepless nights as time well spent.

No one admires Bolt more than we do. Right now, he's the best friend the Chinese martial arts have in America; a man with a total selfless devotion to the arts, an honest working stiff who gets more pleasure from the accomplishment rather than what it will do for him.

In a world where we are always searching for ulterior motives, for the "I" behind the "we," Bolt is a breath of fresh air, and a welcome change from the blustery gusts coming from other directions.

--Dave Cater

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FROM PAUL VUNAK



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—PAUL VUNAK

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□ LETTERS

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Open Mind

I would like to thank the editors of *Inside Kung-Fu* for having an open mind on the origins and authenticity of the wing chun style. You were the first and only magazine to publish my article on the little-known buddha hand (fut sao) wing chun style. In your January, 1987 issue, I was met with much curiosity, praise, inquiry and stylistic distance. For many years I've been teaching buddha hand wing chun and extolling its shaolin lineage direct from Mainland China.

Your article, "Uncovering the Roots of Wing Tsun" (April, 1990), was exceptional and revealing. (Author) Dr. Leung Ting, one of grandmaster Yip Man's top disciples, reveals that Yip learned and taught a different art of wing chun out of Futshan, China. He also states that he adjusted his teachings in Hong Kong. We of the buddha hand wing chun clan have been extolling this fact for years, only to have it fall on deaf ears.

Dr. Leung Hoi is the grandmaster of the buddha hand wing chun clan. He has taught only a few closed-door disciples the complete system. We of the New York chapter wish to answer any inquiries about our style.

Please write or call: New York Headmaster James Cama, 8515 18th Ave., Brooklyn, NY 11214; (718) 837-7662.

James Cama
Brooklyn, NY

Don't Include Me!

I would like to correct a statement made in your magazine's "Insiders" column (*IKF*, June 1990).

My tournament, the American Tai Chi Chuan Championships, is not part of a West Coast Chinese martial art tournament tour, culminating with the Houston tournament in September. I am not affiliated with Jeff Bolt or his Houston Chinese martial arts tournament.

I was not contacted by Mr. Bolt regarding a tournament tour, making my tournament a regional contest for Mr. Bolt's National Kung-Fu/Wushu Championships in Houston. Therefore, how can anyone include my name in the finalization of such as tour? Had I been contacted with a plan such as this, I would have chosen to retain my independent status.

Doc-Fai Wong
San Francisco, CA

Help Me Please

I've been a big fan of your magazine for years and I need some advice.

I have recently begun studying the arts and I am a bit overweight. I also lack energy when I work out. I've tried all sorts of vitamins but nothing helps. I am looking for something that

will give me a burst of energy and also work on burning the fat around my waist.

My allergies are yeast, milk and whey. I also have a small ulcer in my lower right side and when it becomes sore I feel like I will pass out.

John Maringo
Howard Beach, NY

We spoke with our resident herbologist, Brian Wilkes. He suggested the best approach is to head for Canal Street in New York's Chinatown District. He said most of the tea shops have herbalists on staff, kind of like pharmacists. Their salary is paid by the store so don't worry about having to buy more than you need. Two places of interest are the Ten Ren Tea Shop and the Pearl River Market. Both are located on Canal Street. If that doesn't help, check the phone book for an herbalist near you.

Ed.

Motives Missing

I cannot understand the motives behind the article, "Uncovering the Roots of Wing Tsun" (*IKF*, March 1990). At a time when unity in wing tsun is vital, I am sorry to see that even Dr. Leung Ting is promoting the absurdity that Yip Man taught two distinct styles. When will all this end?

All sifu teach differently, and even the same instructor will often teach somewhat inconsistently. One reason for this is that wing chun allows the student to substitute more advanced techniques for more simple ones as he progresses. Another is that even the greatest master is still human—and for that matter, still learning on some level himself—and so he cannot possibly teach with absolute consistency through the course of his life. In view of this it is hardly surprising that Yip Man taught differently to different people at different times. Hence, most of us prefer to see the many similarities of one great system. This is closer to the truth, and better for friendship and unity.

As for original vs. modified wing tsun (chun), this has never made sense. This claim seems to be based in part on the lack of side kicks (as found in the chum kiu or second form) among Yip Man's Hong Kong students. However, side kicks are indeed found in certain chum kiu forms. And furthermore, four of the eight kicks of wing chun are side kick positions. So if some instructors fail to include side kicks in their second form, does this really prove that Yip Man taught more than one version of the style?

Dr. Leung Ting was technical advisor for Yip Chun's book on the wooden dummy, in which the latter stated, "My father later said to others that he got a good foundation from

Continued on page 8



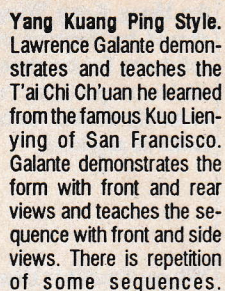
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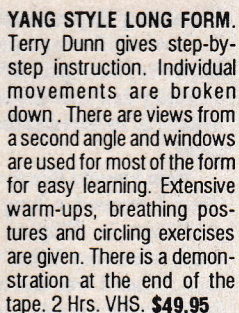
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LETTERS

Continued from page 6

grandmaster Chan Wah Shun and sophisticated techniques from master Leung Bik." This proves that Yip Man himself viewed his wing chun as one style. Leung Ting is part of the Hong Kong Wing Chun Federation and should be thinking of promoting unity and solidarity for the style. Moreover, if he really wishes to promote "original" wing tsun, he certainly should not be seen performing high kicks of any kind.

Paul Chen
Banff, Canada

Where Credit is Due

I certainly appreciate your coverage in the July, 1990 issue concerning my sculpting of the acclaimed "Artist of the Decade" award statue recently presented to superstar Michael Jackson.

However, in the mention of the credits for my work on the film *China O'Brien*, I would like to clarify a point for your readers. I must first state that there were undoubtedly many fine and quite talented martial artists who contributed their unique skills toward the making of the film and its sequel.

However, far from my involvement as one who "helped with the choreography," as your article suggests, credit as the film's "fight choreographer" is entirely mine. I was responsible for the choreography and no fight stunts were filmed unless they met my approval and that of director Robert Clouse.

Nijel Binns
Los Angeles, CA

Humbling Experience

I would like to comment on a letter by Ron Harris in your April, 1990 issue where it states basically that I needed to be humbled, I should believe in secrets and that we should exchange ideas.

First I would like to say humbling is something I learned a long time ago. It is very prevalent in Filipino families, especially mine, where my father was a known escrimadore. When I was one of the instructors at the Stockton Escrima Academy over 20 years ago, I had all the confidence in the world. I had been steadily studying for over three years in the serrada system, cinco tero, largo mano and other styles where names were of no value. Within five minutes of asking my father to be my practice "dummy" for a demonstration I was going to do, I was cleaning my wounds and trying to salvage my ego. He destroyed me with no effort. In all the years I was training, my father never told me of his fighting experience; I learned it from other people, some here and some in the Philippines. Once instance, I was talking to an old-timer and he told me of a story about a young Filipino man who fought a death match with a Japanese bo expert who was intimidating the Filipinos. The death match was fought, however the young Filipino

did not kill his opponent. He let him live with a loss of face.

My father was the young man who fought this death match. In the Philippines, I asked to train with the best in the area and the old men laughed and told me to go home and train with my father. He was the best fighter in the barrio. He trained with a variety of styles. The reason I am mentioning this is his training was conceptual. He was trained to pick up everything and use it to win. In fact, the last weapon he learned before he completed his training was a samurai sword.

I am sorry Mr. Harris is offended that I don't happen to believe in secrets. Also, that his definition of hard work differs from mine. My definition of hard work simply and expressly means being creative and innovative with what you have been taught. I realize that there are a million and one masters teaching so I could not have learned all the secrets, but then I do not admit to knowing any. So, if I presume that there are secrets, then mentally I have defeated myself because I don't believe that what I have is the best, and that there is a secret or two that may humble me.

I am also truly sorry that Mr. Harris missed the point that I have been trying to make all these years which is the Filipino martial arts encompass every system from the Philippines and labeling only tends to alienate the Filipino arts. The key element to the Filipino arts is the concept to make transitions from weapon to weapon and to empty hand. The remarkable feat ultimately unifies the Filipino martial arts. The common denominator in the Filipino martial arts is its concepts, not its techniques. My goals are to preserve my cultural heritage by not allowing the Filipino martial arts to get so convoluted with techniques that people forget the Filipino martial arts are more than just techniques. Too many times I have run across people who have trained a week here and a week there, a little from this person and a little from that person, a seminar from this guy and a certificate from this master. The Filipino martial arts is not a "learn 15 techniques and you can be a master" type of art. I truly hope this is not the case with Mr. Harris. I teach what I believe to be the concept behind the Filipino martial arts.

Rene Latosa
Sacramento, CA

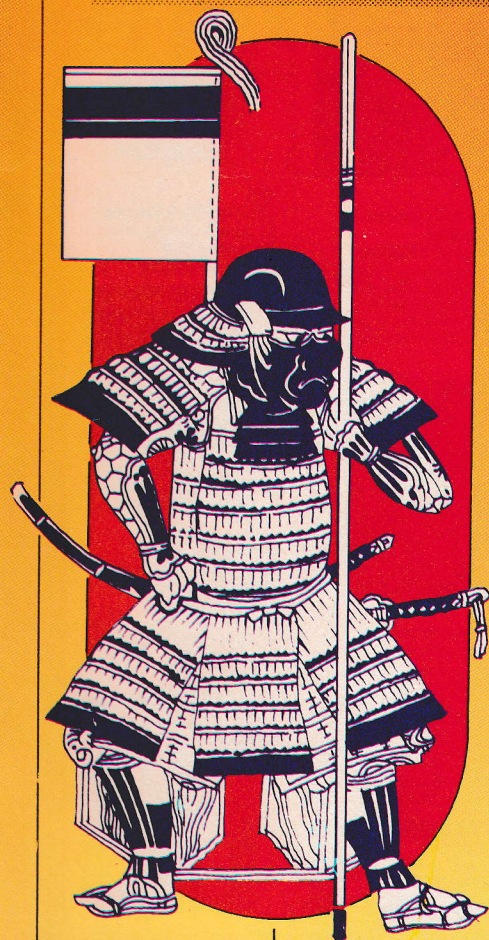
Serrada Soul

I was most pleased to see the article, "The Soul of Eskrima Serrada, Training with Grandmaster Angel Cabaes" by Khalid Khan in the June issue. Aside from the early articles and writings of Dan Inosanto, very little has been published about the Filipino masters who pioneered their arts in this country. Contrary to popular belief, the Chinese and Japanese were not the first to bring their martial arts to the Western Hemisphere, but rather the Filipinos who accompanied the Spanish.

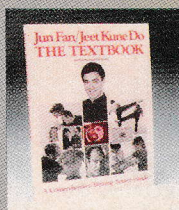
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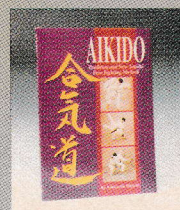
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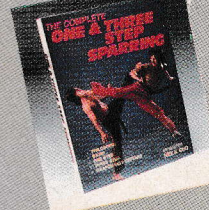
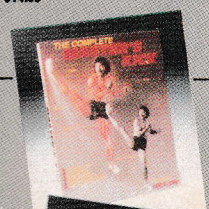
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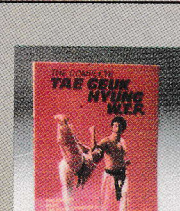


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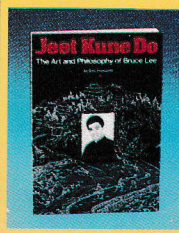
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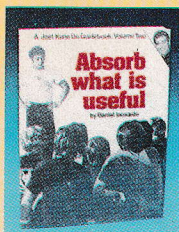
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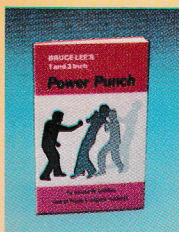
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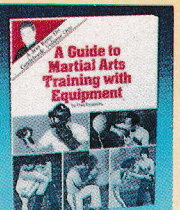
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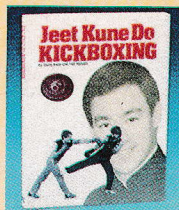
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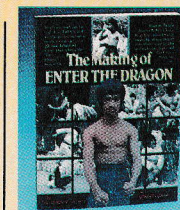
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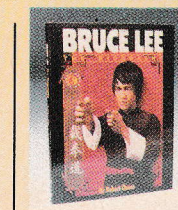
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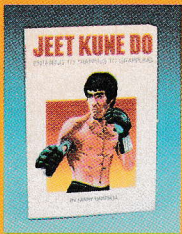
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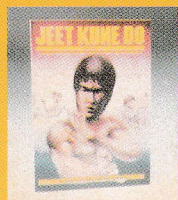
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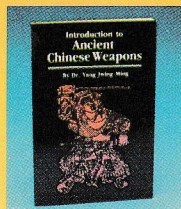
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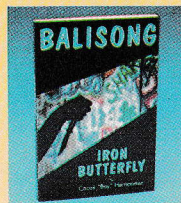
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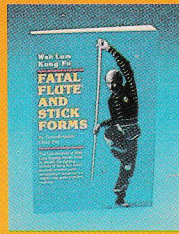
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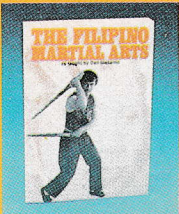
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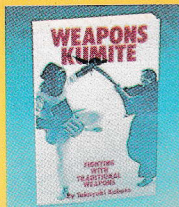
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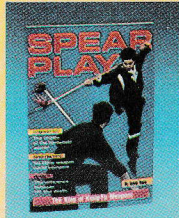
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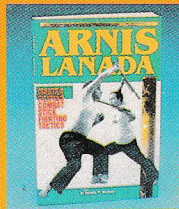
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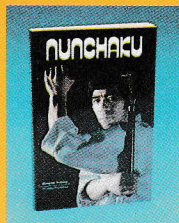
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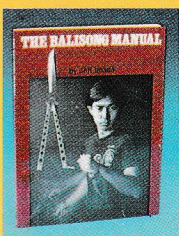
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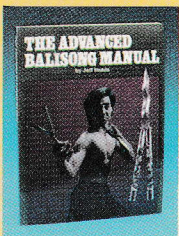
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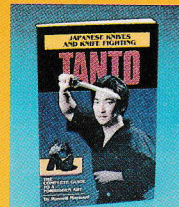
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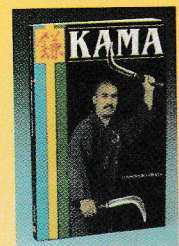
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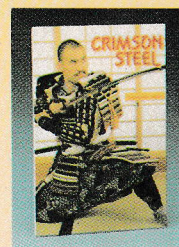
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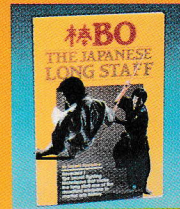
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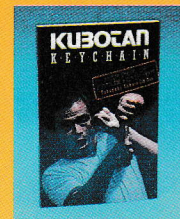
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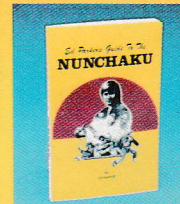
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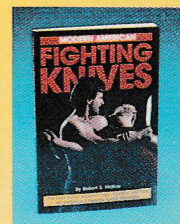
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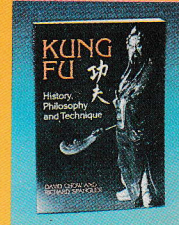
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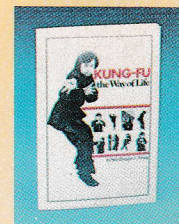
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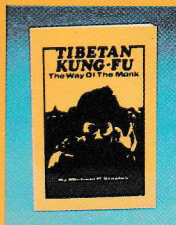


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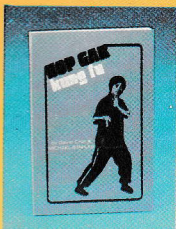
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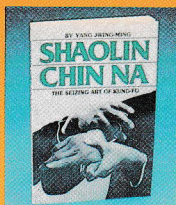
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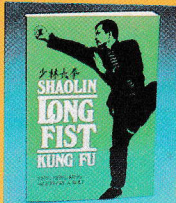
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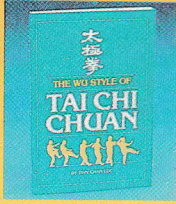
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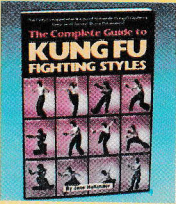
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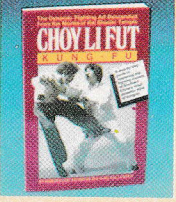
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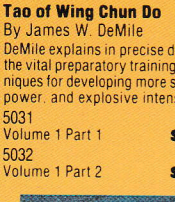
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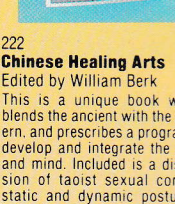
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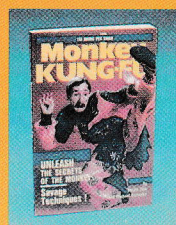
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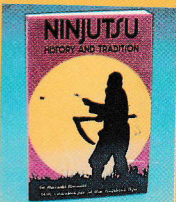
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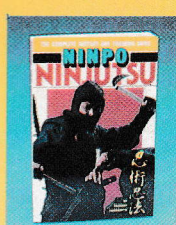
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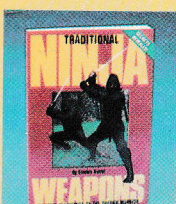
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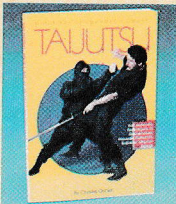
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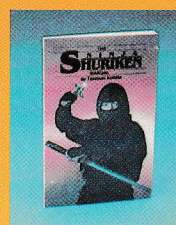
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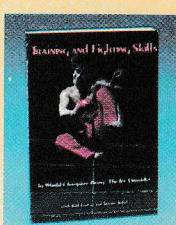
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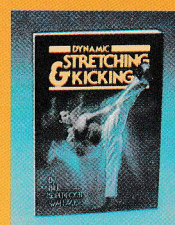
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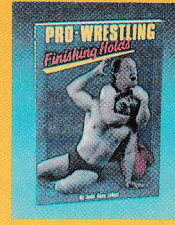
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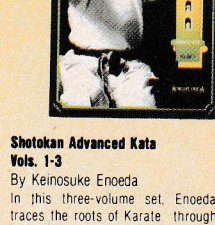
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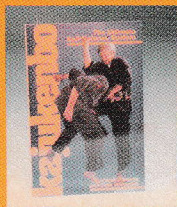


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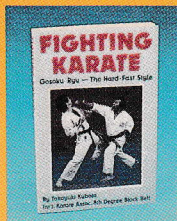


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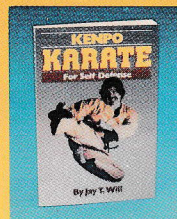
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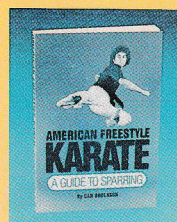
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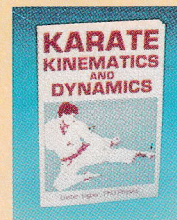
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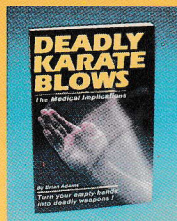
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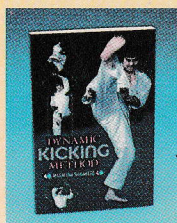
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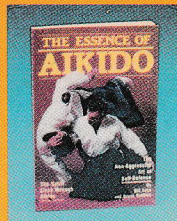
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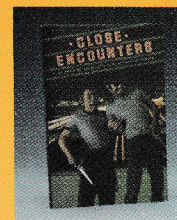
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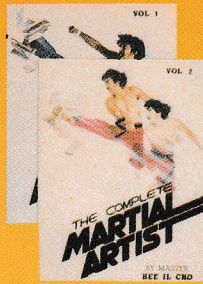
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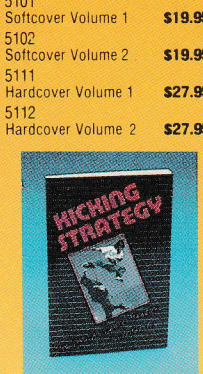
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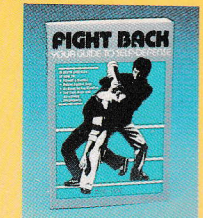
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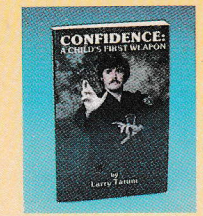
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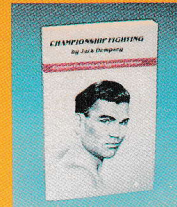
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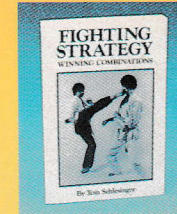
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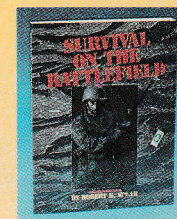
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Inside Kung-Fu

Wallace-Lewis Bout to Go Coast-to-Coast

By Dave Cater

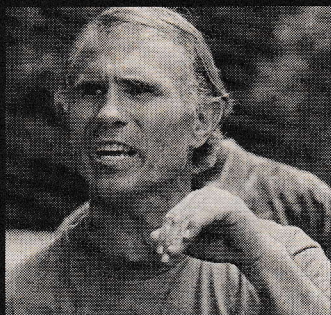
IT'S SET: The place: Lake Tahoe, Nevada. The date: Aug. 6. The show: Bill "Superfoot" Wallace vs. Joe Lewis. The coverage: A national pay-per-view audience which could number in the millions.

In one of the most ambitious, albeit risky undertakings of its kind, full-contact kickboxing, all-but-dead for much of the 1980s, could get a much-needed heart transplant with this dream match-up.

Promoter Karyn Turner and her Superfights organization has been working months to put this card together. However, only the lure of a huge payday could coax

these two titans out of retirement.

Wallace, unbeaten in 24 bouts, will fight Lewis, arguably the finest fighter in the history of the sport, in a seven-round bout.



Bill "Superfoot" Wallace

According to Turner, the contest will be more than a exhibition but less than a "real" fight. Translated, it's being termed an "appearance" fight. That's

because the Nevada Boxing Commission refused to permit a bout pitting a pair of 40-plus year olds who haven't fought in more than ten years.

However, a winner will be declared.

"We have to make sure both fighters remember not to knock out each other," Turner said of the Nevada orders. "But rest assured they're going to bang."

Turner says Wallace will weigh in at around 170 while Lewis, whose normal weight is around 195, will trim down to 185. The bout pits Wallace, one of the finest kickers on record, against Lewis, whose punching power is unmatched. As long as both martial artists stay with the program, everything should come out all right. But if one loses his cool or gets hit too hard,



Joe Lewis

Commission reps will be there to set them straight, Turner noted.

"These are two guys who have been through the wars and they have egos," Turner added. "Each one will try to put on a good show. But hopefully when they come dangerously close to doing damage, they'll back off."

U.S. Chinese Martial Arts Council Established; Dr. Leung Ting Added to Judges' Roster

HOUSTON, Texas — The United States Chinese Martial Arts Council (USCMAC) is now a reality. The birth of this council has resulted from the continuing work of the former United States Chinese Martial Arts Competition Committee.

The purpose of the original committee was to begin to direct the propagation of Chinese martial arts on a national level, in a direction which promoted quality and popularity by emphasizing traditional as well as artistic values. This committee used the Houston-based, 1989 United States National Chinese Martial Arts Competitions as an avenue to test rules and regulations and to experiment with procedures and public opinion concerning the feasibility of a national organization.

The larger-than-expected turnout of judges from around the country confirmed to the committee that a formal national governing body for the Chinese martial arts in the United States is feasible and necessary to

improve quality and popularity.

The USCMAC was formally established six months ago during a meeting attended by many members of the former committee as well as several prominent Chinese martial arts instructors from around the country. Attendees at the meeting included: professor Wang Jurong and professor Wu Cheng De of Houston, Texas; Yang Jwing-Ming, Boston, Mass.; Brendan Lai, San Francisco; Chien Liang Huang, Towson, Md.; Johnny and Carla Lee, Shreveport, La.; John Painter, Dallas, Texas; Nick Gracenin, Sharon, Pa.; Christophe Clark, Denver, Colo.; Mike Sigman, Dever, Colo.; Pete Starr, Omaha, Neb.; Jimmy Wong, Dallas; and Jeff Bolt, Jan Watson, Bomani Magharibi, Al-Waalee Muhammad and Herbert Maier, Houston.

Because there are still several details to be discussed, the United States Chinese Martial Arts Council preparatory committee has been established to complete the organization of the council.

The newly formed committee is not and will not be an entity meant to take the place of any current organization, club, competition or federation, but is simply an avenue in which all

the various other groups and styles can come together and help establish standard procedures for Chinese martial arts competitions in the United States as well as other methods of promoting and popularizing the Chinese martial arts. Separated, the industry can make little progress, but when everyone is united, the possibilities are limitless.

The council also supports those competitions and other events which promote the Chinese martial arts but may not use the standard rules set forth by the council. After all, most competitions cannot feasibly contain over 30 different events. However, it is hopeful that rules will gradually conform more closely to the guidelines set forth by the council so that anyone can attend any competition and know what to expect.

The United States Chinese Martial Arts Council will be formally inaugurated during the 1990 United States Martial Arts Competitions in Houston, Thursday, Aug. 30-Monday, Sept. 3.

The 1990 National Competitions will feature approximately 32 different events as compared to 24 last year. Additions to this year's competitions include Wu style tai chi chuan as a separate form event, and lion dancing.

The council also has announced that this year's event will include the presence of the leaders of the International Wing Tsun Martial Arts Association from Hong Kong. Joining the group will be masters Wong Shun Leung, Chu Shong Tin and Dr. Leung Ting.

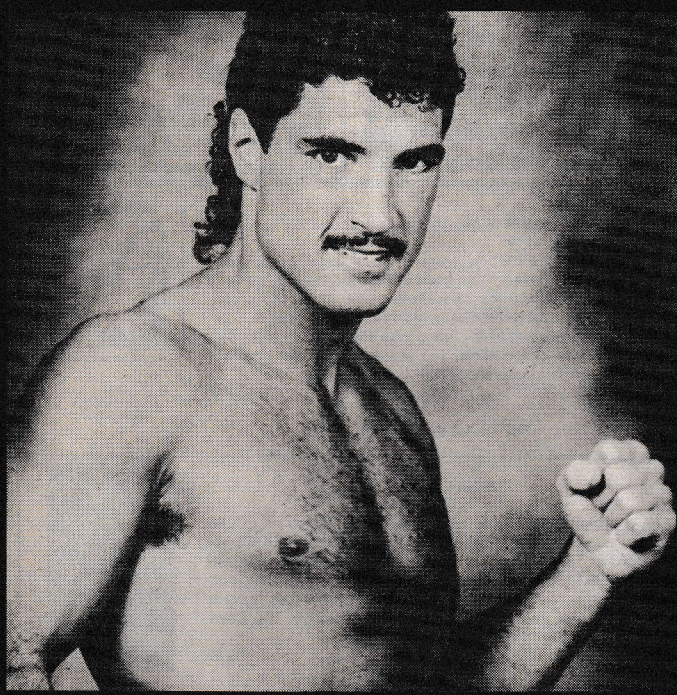
Also new will be the coordination of workshops and seminars coordinated by Dr. John Painter. Most of the workshops will be held in the evenings after the competition.

The 1990 United States National Chinese Martial Arts Competitions again will be held at the Wyndham Hotel Greenpoint in Houston. Discount airfares are available through Continental Airlines. For more information, contact Jeff Bolt, United States National Chinese Martial Arts Competitions, 10528 Meadow Glen, Houston, Texas 77042; (713) 781-4483.

4,800 Attend Sabaki Challenge

By Christophe Clark

DENVER, Colo. — Over 4,800 people gathered at the Denver Coliseum recently to witness the excitement of the Sabaki Challenge. The contestants thrilled the crowd with the



Dennis Alexio

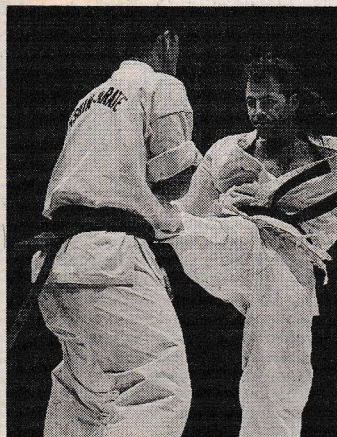


Also part of the three-hour card will be a heavyweight unification title bout featuring Dennis Alexio vs. Darrell Henegan, Marek Piotrowski against Mark Longo in a battle for the vacant superlight heavyweight title and Kathy Long and Denise Taylor fighting for the vacant women's batam-weight crown.

Next to the Wallace-Lewis fight, the best match-up could be

Piotrowski vs. Longo, the reigning ISKF cruiserweight champion. Piotrowski, while not a household name, has among his list of conquests Don Wilson, Rick Roufus and Bob Thurman.

Turner, former president of the International Sport Karate Association, said any viewer with cable will be able to pay to see the fight show. She suggested viewers call their local cable company for details.



(Above) Norm Rivard (right) delivers a front kick to Shingo Asayama of Japan at the Sabaki Challenge. Rivard was voted "best fighter" by the crowd. At right, Brian Edgen of South Africa is swept by Denver's Clarence Thatch in the heavyweight match.

annual North Texas Commission luncheon. Football legend Roger Staubach, American Airlines President Bob Crandall, and Ft. Worth Mayor Bob Bolen, along with 1,200 other guests attended the luncheon honoring U.S. Trade Representative Carla Hills.

The group's performance included a variety of Japanese music, songs and dances. Co-directors Candace Bender and

Mike Goldberg were congratulated by Mayor Bolen and urged to work together with the Fort Worth Sister Cities program.

For information on the group's future performances, write The Asian Cultural Center, 415 N. Hampton, Ft. Worth, Texas 76102; (817) 870-1127.

Continued on page 17

Candace Bender (center) and Mike Goldberg (samurai) were part of the Asian Cultural Center performance at the annual North Texas Commission luncheon.



empty-hand skills that challenged a contestant's physical strength and technique.

The lightweight title brought together Brett Layser and Ehsan Hadjbian. Both fighters excelled in the traditional enshin techniques with Layser outlasting his opponent, 2-1.

In the middleweight division, foes Norm Rivard and Yoshio Nakagawa had the crowd screaming for more. Of the three divisions, this was definitely the most exciting. Norm won the bout but lost the championship via a KO at the hands of championship opponent Vernon Owens of West Germany.

The heavyweight division was captured by Clarence Thatch, a local sabaki instructor.

The Sabaki Challenge brought together serious martial artists from around the world for a no-holds-barred, full-contact open tournament. Neither the performers nor the spectators left disappointed.

East Meets West At Ft. Worth Luncheon

FT WORTH, Texas — The Asian Cultural Center recently performed at the Dallas-Fort Worth Hyatt Regency during the

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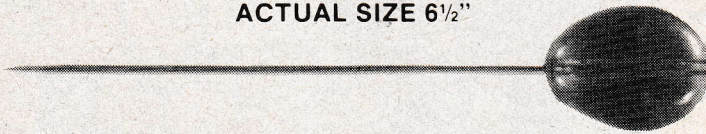
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INSIDERS

Continued from page 15

American Wing Tsun Reorganizes; Names Bone to PR Post

PHOENIX, Ariz. — As part of its restructuring plan, the American Wing Tsun Organization (AWTO), a branch of the Hong Kong-based International Wing Tsun Martial Arts Association, has appointed Dennis Boné of Eureka, Calif., to the post of national coordinator and administrator of the AWTO's senior citizen and women's self-defense programs. His responsibilities include the ongoing development, promotion, and implementation of these programs for the entire U.S. organization.

Bringing almost 20 years of martial arts background to the AWTO makes Boné a valuable addition to the management team. Acting upon the recommendation of grandmaster Leung Ting, sifu Robert Jacquet, general manager of the AWTO, has also designated Bone as national public relations representative.

International Tourney Moved Up a Year

SAN FRANCISCO — Doc-Fai Wong has just received word from the National Tai Chi Chuan

Association of the Republic of China that its International Push Hands Championship will be held Nov. 11-12, 1990, instead of 1991 as originally planned.

The National Tai Chi Chuan Association, in recognizing Doc-Fai Wong as the 1990 United States team coach, sent him two personalized banners to be displayed at his 1990 American Tai Chi Championships. They also promised to send a Taiwan team to next year's American Championships. The 1990 U.S. team assistant is Jane Hallander.

Teammembers are now being selected from past winners of the American Championships. Since there may be spaces on the team made available by those who cannot go to Taiwan, anyone interested should contact either Doc-Fai Wong at (415) 665-2488 or Jane Hallander at (415) 499-3503.

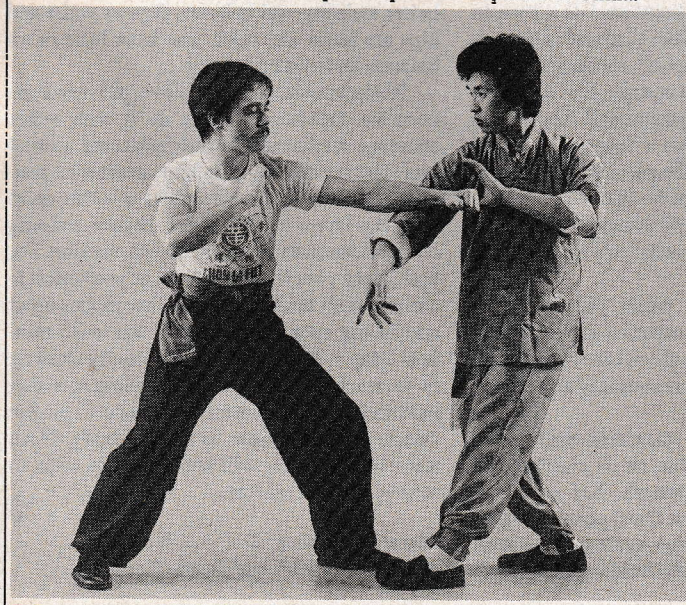
\$3,700 Goes To Hospital

BALTIMORE, Md. — Grandmaster Chien Lian Huang has announced the results of a demonstration held here to benefit the Johns Hopkins Children's Center. The demonstration of Chinese martial arts was held at Kraushaar Auditorium and raised over \$3,700.

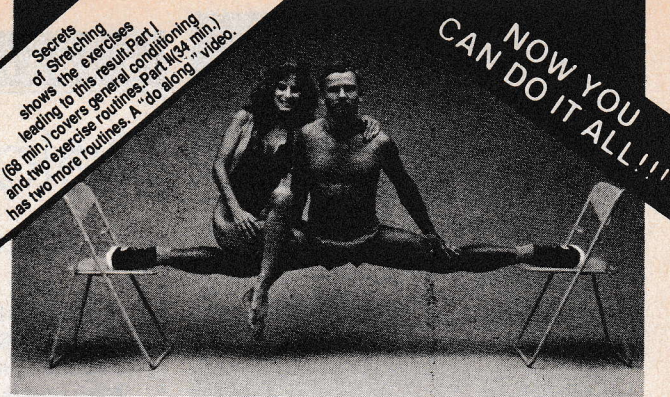
In the past, the Chinese Kung Fu Institute has aided numerous charities with their special events. Among these charities

Continued on page 88

Contributing editor Doc-Fai Wong will field a team for the 1990 International Push Hands Championship in the Republic of China.



Secrets of Stretching or Stretching leading to this result. Part I (68 min.) covers general conditioning and two exercise routines. A do along video.



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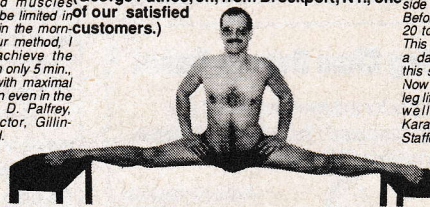
The new, improved edition of our book **Stretching Scientifically, A Guide to Flexibility Training** tells you how to work out, what the common mistakes are, and gives you the information on the "whys" of "dos" and "don'ts", so no one will be able to mislead you any more. You will know how to make your muscles grow longer and stronger, how to determine your potential flexibility (there are tests that tell if you will be able to do front and side splits), and what exercises are "no-no's" if you want to stretch your muscles. Do you know that it takes only eight weeks to attain maximum dynamic flexibility? If you work on it longer than that it means that either you or your instructor is doing something wrong. **NOW YOU WILL BE AN EXPERT!**

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"I have never been able to display my maximum range of motion without thoroughly warming up, a process lasting some 30 to 45 minutes, and muscles would always be limited in mobility early in the morning. Using your method, I am able to achieve the same stretch in only 5 min., and perform with maximal range of motion even in the morning!"—H. D. Pallfrey, Karate instructor, Gillingham, England.

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(George Patnoe, Jr., from Brockport, NY., one of our satisfied customers.)



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□ TRAINING FOR LIFE

Relax Yourself

By Doc-Fai Wong

No matter what your martial art, if you're not relaxed while doing it, your won't reach your ultimate potential.

Most people don't know the meaning of relaxation. They think they can come home from work, crash on the couch in front of the television and instantly *be relaxed*. Unfortunately, it doesn't work that way.

Relaxation is more than a state of mind, more than a stupor helped along by drugs or alcohol. It's a condition where your muscles and mind work together without tenseness or stiffness in a fluid, organized manner. If you practice punches with your shoulders tense, your arm hyperextended, and your mind locked rigidly into a force-against-force pattern, you won't experience any kind of relaxation.

Relaxation starts with a calm mind and a few physical considerations, such as dropping the shoulders, chest and elbows. If your shoulders are tight and tense, the rest of your movements will be just as stiff. If your elbows are sticking out instead of being dropped, your shoulders will be tense. A chest sticking out military style also brings the shoulders up to a tense position. All these parts of your anatomy effect whether your movements are stiff or relaxed.

The benefits of relaxation are many. Your mind is calm and alert for any required change of direction or movement. Your body is more flexible and mobile, making it easier to escape from grabs and jointlocks. You have more power and speed when you throw a punch or kick. Staying relaxed while you practice techniques or forms actually improves your circulation, making relaxation better for your overall health.

When I talk about *relaxation*, I do not mean that you should try to make yourself as limp as cooked spaghetti. That isn't relaxation. True relaxation still contains energy, like a garden hose with water flowing through it. The hose is supple and soft, but has a form and shape. Anyone who mistakes limpness for relaxation can injure himself when he tries to punch or kick. Attempting to put power into a punch for these individuals can easily strain an elbow, for example.

Correct relaxation while punching involves connecting the muscles and joints of the legs, hips, waist, shoulder, elbow and wrist like a whip, without overextending any part of the chain or body parts.

The right way to use relaxation while grabbing someone with a chin na or jointlocking technique is to use strength, but not dead power, in your fingertips. Dead power is nothing more than a tight, force-against-force grip. A true, relaxed grip is like holding a live bird.



You should hang on tight enough to keep the bird from flying away, but not so tight as to squeeze it to death. It's actually quite easy to escape from someone who grabs with a tight, tense grip.

Although your fingertips use some strength, the rest of your body, starting with the arm and shoulder, should be relaxed. When your shoulders are relaxed and down, your breathing is natural and deeper. You can check your shoulder position by holding your hand outstretched in a fist-like position, or by grabbing a friend's wrist and looking in a mirror. If it looks like your shoulders are shortening the length of your neck, you probably have tense shoulders.

Your waist and hips should be relaxed for better stability and balance. If your waist and hips are tense and tight, you have little or no balance and can easily fall.

Relaxation is easy to achieve, provided you exercise patience. You can do it with either standing meditation or old-fashioned martial arts stance training. Standing meditation usually has both feet a shoulder's-width apart with the knees slightly bent. Stance training can be done from any martial arts position. For both, hold your hands in front of your chest in a circle with the fingertips a few inches apart and facing each other. Start at ten-to-15 minutes a day without moving. Gradually work up to as much as 60 minutes. Standing in either meditation or a martial art stance soon becomes uncomfortable to a tense body. Your mind and muscles will soon learn to relax to relieve the discomfort.

About the Author: Doc-Fai Wong is a contributing editor of Inside Kung-Fu.

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CHINESE CONNECTION

A Tall Tale

By Glenn C. Hart

Once upon a time after the close of the Chin dynasty, when the great Fang-Cheng ruled in the great halls of the Shaolin Temple, the elephant was the king of all Asian animals. Not only was the elephant king, he was also vain, boisterous, big, stupid and used to getting his way. The elephant at the time had a condition known as "musth" or "must," which was triggered by a gland located between the ear and the eye and gave off a dark and oily goo. When the elephant was in this condition, there was no reasoning with the animal; he was egotistical and violent.

The condition was also serious because Fang-Cheng could not deal with it. Whenever the elephant got upset with the monks or village people in Honan province, he would stick out his trunk, run straight at the martial artist and squash him with his big, heavy feet. All the fancy ping of the classical kung-fu weaponry and the intricate forms were not of any use against this rogue colossus.

All the great masters and their disciples gathered in the great training hall to decide what to do about this elephant problem. Great in the way of the Tao and Chan Buddhism, the five schools of Meishan, Wudang, Fukien, Guandong and Hunan conspired to rid the land of the ever-present danger. Since it was against their practices and beliefs to kill the elephant, they were at odds and disagreements as to the strategy. One by one the leaders of the great kung-fu schools declined to face the imposing foe. As a last resort they entered the cell of the famous monk Yuen Me, who was busy with the insects he had been studying and training for years.

As the monks explained their problem, Yuen Me listened carefully and then said, "My fellow monks, I desire to take on the challenge that has been put before our temple and its great masters."

"What will you do that all of us cannot?" asked one of the monks.

"Just give me a chance," Yuen Me replied. "You'll see."

Having little choice, the monks decided to give Yuen Me a chance. Yuen Me's plan involved all the monks who were brave enough to face the elephant and as night fell and the animal was asleep, Yuen Me placed one of his pet insects, a praying mantis, inside the elephant's trunk. In the morning when the elephant awoke, he found the great monks and Yuen Me standing in front of him displaying menacing kung-fu stances.

Yuen Me then shouted at the elephant: "You big, dumb, insensitive lout, how dare you threaten our village and our temple!"

The elephant could not believe his eyes or ears. He started to stick out his trunk, but the



praying mantis Yuen Me had placed in it the night before began scratching his forelegs and flying from side to side. The elephant's head jerked back and forth.

The elephant then decided to run straight at Yuen Me and his brave band of monks, but again the praying mantis tickled the inside of the elephant's trunk. Instead of charging, the elephant stood and tried to get out the tickle. He raised his trunk and blew: "Woof." The praying mantis continued to tickle and the elephant blew harder. "Foof." By this time the elephant had forgotten about the people nearby.

The praying mantis stopped tickling. And with a contented sigh of relief, the elephant turned and strolled away.

And to this day, whenever an elephant or any large, stupid, dumb, egocentric pachyderm or creature sees you or any other brave martial artist in front of him, he'll rock his head back and forth. Then he'll raise his trunk and go "Woof" and "Foof," and he'll turn and walk away... That is, of course, if you know how to get into his trunk or head with a ticklish little bug.

About the Author: Glenn C. Hart is a contributing editor of Inside Kung-Fu.



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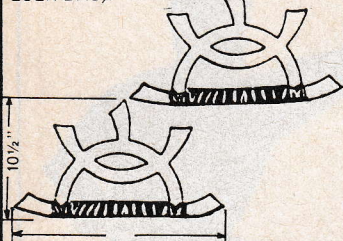
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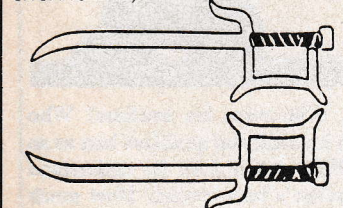
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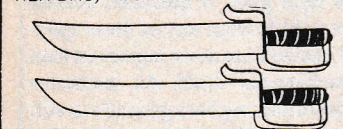
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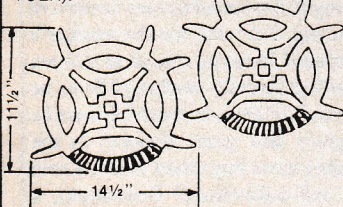
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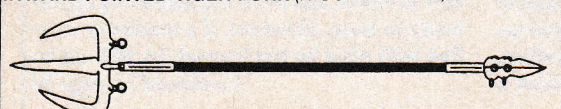


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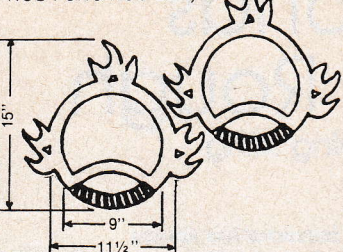
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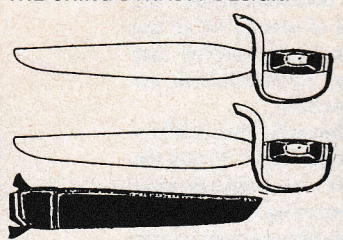
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3-FIRES WIND-FIRE-WHEELS (SAN-HUO-FUNG-HUO-LUN):



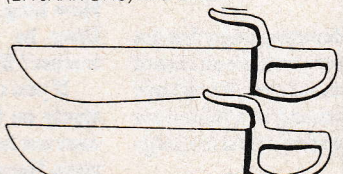
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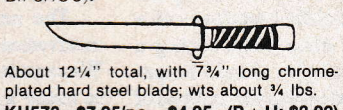
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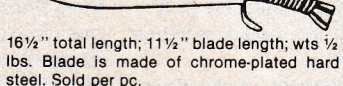
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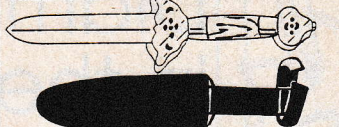
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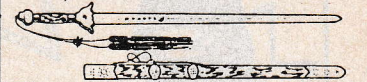


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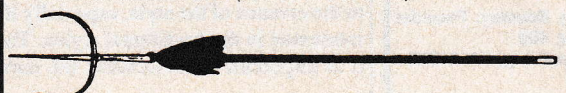
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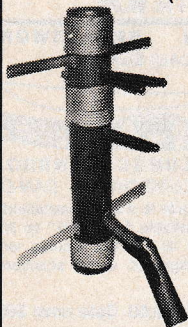
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THE KUNG-FU MIND

Diamonds in the Rough

By Dr. Yang-Jwing Ming

Finding a qualified instructor has always been the biggest problem for people interested in learning martial arts. The first thing they usually do is search the advertisements in the Yellow Pages. Many also become interested after seeing fliers or demonstrations, and many others from word of mouth. Of all the possible ways to learn about martial arts schools and instructors, advertisements are probably the least trustworthy.

Remember that it is the individual instructor who writes the advertisement. If you are selling oranges, you don't tell everyone your oranges are sour. It is amazing that so many instructors under 40 years of age advertise that they are the masters of more than ten styles. And that they have achieved this in only five or ten years of practice. The fact is, it would take anyone, even a martial arts genius, at least ten years to reach the essence of any single traditional martial style. Knowing this, you should be wary of the wording contained in advertisements.

However, if it was a demonstration that got you interested, then at least you have an idea of the kind of training the school uses. If you have a friend who has been training in a school for several years, you can probably trust his judgment.

I would like to offer some suggestions for evaluating instructors to those who are looking for a school to join. Remember, however, that there is no such thing as a perfect instructor; look for the person who is right for you.

In China it is said, "A student will spend three years finding a qualified teacher and a teacher will also spend three years testing a student." This means that you should be patient in looking for a good instructor, instead of choosing one at random. A good instructor will lead you to the right training path, while a bad instructor will only lead you into confusion and bad habits. Naturally, a teacher must also be patient in finding a good student. It is said, "To teach one talented student is better than teaching ten bad ones."

Concerning the following suggestions, you will probably find it very difficult to get some of this information when you first meet an instructor. However, keep these questions in mind during the course of your training, and evaluate your experiences in light of them. In a short time they should become clear to you.

The instructor's background

You should always trace back to the root or to the essence of the style, especially if you are interested in the traditional styles. Therefore, it is important to understand the instructor's



background. Who were his teachers? Who awarded him his rank and qualified him as an instructor? How much does he understand about his teacher's background? How much does he know about the history of the style? How long has he studied with an instructor? Does he still have connections with his teacher? If not, why?

If you can obtain this information, you are surely on the right path. A qualified teacher does not have to hide from any of these questions. Honest answers are more important than the actual background itself. An instructor who doesn't have a strong background can still become a great teacher if he is sincere, humble and honest. Morality creates a great master, not the background alone.

The instructor's motivations

The next thing you should check is the motivation(s) behind the person's teaching. We cannot deny that we need money to survive in today's society, but what are the teacher's other motivations? Does he intend to deepen his understanding through teaching? Does he continue to practice? Does he teach because he enjoys the glory and great respect? Is the money he makes more important than his own training and self-cultivation? Remember, a sincere and humble teacher is always learning and practicing, no matter how old he is. In China it is said, "Live long, learn long."

The instructor's morality

In China it is said, "Your morality indicates what kind of teacher you will be." This means that the virtues you possess are the main factors in determining how deep you will study. When a teacher remains humble, he can easily bow to others, and so he will take every opportunity to learn. However, if a teacher is satisfied with what he has learned, he will not be

Continued on page 84

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**** New Publication ****

MUSCLE/TENDON CHANGING
AND
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CHI KUNG
THE SECRET OF YOUTH



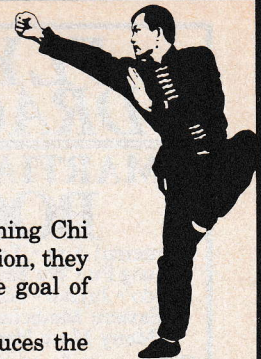
B012

B012 Muscle/Tendon Changing and Marrow/Brain Washing Chi Kung, The Secret of Youth

By Dr. Yang, Jwing - Ming, \$18.00, 301 pages, 92 Illus., Soft Cover, 7X10, ISBN: 0-940871-06-8

For more than one thousand years, Muscle/Tendon Changing and Marrow/Brain Washing Chi Kung have been considered the most effective way to gain health and longevity. In addition, they have also been used by Chinese Buddhist and Taoist monks as aids in achieving the goal of Buddhahood and enlightenment.

These two exercises are used for Water and Fire (Kan and Li) training, which produces the harmonious interaction of the body's Yin and Yang. The theory of the mutual balance of Yin and Yang is the root of all Chinese Chi Kung, and it is as valid today as when it was created.



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Chin Na is Kung Fu's special seizing and grabbing techniques. This book is written for the beginning martial artist. Videotape is available.

B002 Shaolin Long Fist Kung Fu, by Dr. Yang, Jwing-Ming and Jeffery Bolt, \$11.50, 248 pages, 1050 Illus., Soft Cover, 7X10, ISBN: 0-86568-020-5
This book is an introduction to northern Chinese Long Fist Kung Fu. It contains philosophy, training techniques and 5 sequences of the Long Fist style of Kung Fu. Two videotapes are available.

B003 Yang Style Tai Chi Chuan, by Dr. Yang, Jwing-Ming, \$11.50, 208 pages, 975 Illus., Soft Cover, 7X10, ISBN: 0-86568-023-X
This book contains the Yang Style Long Form, fighting sets, and Tai Chi sword. Martial applications of the sequence are analyzed. A good book for the Tai Chi beginner. Videotape is available.

B004 Introduction to Ancient Chinese Weapons, by Dr. Yang, Jwing-Ming, \$8.95, 80 pages, 116 Illus., Soft Cover, 6X9, ISBN: 0-86568-052-3
This book introduces ancient Chinese weapons, their classifications, functions, and relationship to Chinese history.

B005 Chi Kung - Health and Martial Arts, by Dr. Yang, Jwing-Ming, \$12.95, 121 pages, 225 Illus., Soft Cover, 7X10, ISBN: 0-940871-00-9
Chi Kung is the science of energy circulation within the body. This book presents several methods of external-internal (Wai Dan) energy generation and circulation and a detailed discussion of the internal-internal (Nei Dan) meditation training. This book will help the non-martial artist to experience Chi and also the martial artist to increase his/her power and effectiveness.

B006 Northern Shaolin Sword, by Dr. Yang, Jwing-Ming and Jeffery Bolt, \$15.95, 200 pages, 782 Illus., Soft Cover, 7X10, ISBN: 0-940871-01-7
This volume presents the history of the Chinese sword (Jen). Contains fundamental training principles, exercises and three famous northern Shaolin sword sequences.

B007 Advanced Yang Style Tai Chi Chuan, Vol. I, by Dr. Yang Jwing-Ming, \$18.95, 288 pages, 300 Illus., Soft Cover, 7X10, ISBN: 0-940871-02-5
This volume presents the first extensive discussion, in English, of Jing (Internal energy) theory and principles. Over forty different types of Jing are explained in detail. The book is written mainly for those who have learned a Tai Chi sequence and are looking for deeper and more detailed explanations in the art Tai Chi Chuan.

B008 Advanced Yang Style Tai Chi Chuan, Vol. II, by Dr. Yang, Jwing-Ming, \$18.95, 254 pages, 977 Illus., Soft Cover, 7X10, ISBN: 0-940871-03-3
This volume focuses on the martial applications of the many techniques in the solo Tai Chi sequence and the two person fighting set. Volume II, along with Volume I, opens the door to many of those "hidden secrets" that martial artists have coveted for centuries.

B009 Analysis of Shaolin Chin Na-Instructor's Manual, by Dr. Yang, Jwing-Ming, \$18.00, 208 pages, 632 Illus., Soft Cover, 7X10, ISBN: 0-940871-04-1
Chin Na is the study of how to control your opponent by the use of joint locks to limit mobility and to control him without seriously injuring him. It is part of the course of study in almost all Chinese martial styles, and it can be a valuable addition to any other martial system. Videotape is available.

B010 The Eight Pieces of Brocade, by Dr. Yang, Jwing-Ming, \$6.95, 80 pages, 47 Illus., Soft Cover, 7X10, ISBN: 0-940871-05-X
The Eight Pieces of Brocade is a set of eight Chi Kung simple exercises that can maintain your health and increase your energy reserves if you are healthy, and speed your recover if you are ill. No equipment is necessary and very little space is needed. Videotape is available.

B011 The Root of Chinese Chi Kung - The Secrets of Chi Kung Training, by Dr. Yang, Jwing-Ming, \$18.00, 288 Pages, 70 Illus., Soft Cover, 7X10, ISBN: 0-940871-07-6

Chi is the Chinese word for the natural energy of the universe. Chi Kung is the science of this energy, especially as it circulates in the human body. The Chinese have been studying Chi for over four thousand years, and they have learned how to apply their knowledge of this energy to meditation and to certain types of movement in order to improve physical and mental health and increase longevity.



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B002



B003



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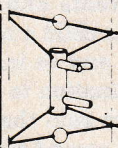
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ROTHROCK-AT-LARGE

Pushing the Pumper

By Cynthia Rothrock



My daily cardiovascular routine consists of 30-to-60 minutes of work. If I supplement my workout with aerobics or weight training, I'll do 30 minutes. Sometimes I just use the machines and then do a 60-to-90 minute program. I must admit this type of workout can be boring, so I'll usually vary between the stair-master, treadmill, lifecycle or rowing machine. A Walkman is a lifesaver to keep my energy level intense and reading the daily paper makes the work go quicker.

In my last column I wrote on the benefits of the treadmill. This time I'd like to help you understand the lifecycle and rowing machines.

Cycling should be done on a regular schedule of 20-to-45 minute segments at least three times a week. This will strengthen the legs, which contain the largest muscles in the body. It also gives added strength to the muscles, tendons and ligaments surrounding the fragile knee joints. Cycling will slim the calves, tighten the buttocks and tone the thighs. A regular program will bring about a reduced resting heart rate, strengthen the lower back muscles, expand the blood transport system and metabolize body fat at an accelerated rate.

For best results from cycling, pedaling is very important. Learn to pedal in continuous and rhythmic circular movements smoothly between 75 and 90 rpms.

When riding don't let yourself become dehydrated. Lack of water can cause your muscles to overheat and cramp. Keep a water bottle nearby. Most bikes now come equipped with a water bottle holder.

If you have a bike at home, listening to music or watching the television will make

time fly. Bikes range from \$180-4,000.

Rowing constitutes a total body exercise. Twenty-to-45 minutes three times a week will tone and strengthen the muscles of the back, stomach, legs, shoulders and arms. If you suffer from back problems, the rowing motion may stress the back muscles and aggravate or worsen your condition.

Correctly using the rower is important. Start by reaching forward with your knees bent and firmly grip the handles. Extend your arms straight out, with your upper torso bent 45 degrees at the waist. A common mistake is to sit up straight, thereby losing all benefits of your back and stomach power. Fill your lungs with fresh air as much as possible. Push off with your legs and lean back. Your legs and back should do all the work in the movement. Exhale throughout the workout. Keep your shoulders relaxed.

The recovery begins by extending the arms and pushing the upper body forward at the hips. This pushes the rowing arms forward and avoids interference between the knees and the hands as you pull yourself forward on the seat.

To achieve cardiovascular endurance on your rowing machine, you have to perform hundreds of repetitions during your workout at a continuous resistance.

Developing blisters on your hands is not unusual. Your best bet is to wear cycling gloves. Expect to pay between \$300-600 for your machine.

About the Author: Cynthia Rothrock is a contributing editor of Inside Kung-Fu.

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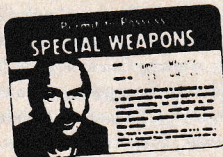


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MARTIAL ARTS IN MOVIES

Blind Man's Bluff

By Ric Meyers

To borrow Charles Dickens' first line from his classic novel, *A Tale of Two Cities*, "It was the best of times; it was the worst of times." While Golden Harvest and New Line Cinema have raked in more than \$100 million for *Teenage Mutant Ninja Turtles*, Columbia's Tri-Star division has buried *Blind Fury*.

It has only been officially released in ten theaters on the West Coast, and Tri-Star's New York office wasn't even aware that the movie was playing in Manhattan — but only on 42nd Street (where films go to die). This despite two "thumbs up" from television tastemakers Siskel and Ebert, and aggressive huckstering from star Rutger Hauer during his *Blood of Heroes* promotion tour.

Well, there was no question the selling of this picture constituted an uphill battle. First, it was based on the Japanese Zatoichi (which means "Masseur Ichi") blind swordsman series. Twenty-six movies and dozens of television episodes have been made since 1962, when the humble, scrungy — but anything but bumbling — wandering gambler was introduced.

Set in Japan of the 1600s, the films are wonderful combinations of comedy, tragedy, and stunning action as the seemingly pathetic little blind man would wander from town to town, righting wrongs with an incredibly fast, accurate, powerful cane sword and a radar-like sense of hearing. As the series progressed, the films became bloodier and more outlandish — the culmination of which was the meeting of Zatoichi and the Shaw Brothers Studio's *Chinese One-Armed Swordsman* (Zatoichi Meets His Equal, 1971) in which literally hundreds of bad guys get dispatched in a virtuoso display of martial artistry.

To see the best of Zatoichi is not to believe it, but to love it anyway. Fred Weintraub, producer of *Enter the Dragon* and *The Big Brawl*, tried to get an American version made for years, but the task was finally accomplished by Daniel Grodnick and Tim Mathe-son (the *Animal House* actor-turned-producer and publisher of *The National Lampoon*). Unfortunately, when it came time to adapt the character, something was lost in the translation.

First and foremost, swords made sense in the 1600s. But our history is about excellence of aim, not fencing. So, instead of making him a blind gunfighter, Grodnick and Matheson simply transposed the blades into modern-day America. Ichi becomes Nick Parker, a soldier blinded in Vietnam; saved and trained in swordplay by a mysterious group of villagers for no particular reason. Yeah, right.



Second, rather than tailoring a brand new story to the idea's limitations, screenwriter Charles Robert Carner tried to update the 16th blind swordsman film, *Zatoichi Challenged* (1967) in which the hero attempts to extricate an artist from a war between the shogun's "vice" agents and a pornography ring (which sells dirty pictures painted on plates). In the U.S. version, the artist becomes a scientist forced to create a new kind of street drug. This doesn't really work either.

Otherwise, it's not a terrible picture. Although everything — from acting through martial arts to scripting — is much better in the original series, those unfamiliar with Zatoichi might enjoy this decidedly unusual curiosity. A detailed review of the action will appear when and if the movie is released on video.

And speaking of video, the kung-fu couch potato's best friend, South Gate Entertainment, has released another Shaw Brothers Studio Production on videotape. It is also a decidedly curious (but apt) choice for the particular column — being *Bells of Death*, a baroque, bloody, quirky 1966 film based on the 1965 American western *Nevada Smith*, starring Steve McQueen.

Turnabout is fair play, and the Chinese do a better job transposing the Wild West to the ancient Chinese countryside as three martial arts villains wipe out a wood cutter's family with ax, sword and arrow, then kidnap his sister. Not surprisingly, the wood cutter (Simian-faced Chin Ping) swears revenge, and then, quite surprisingly, immediately finds a wandering master who teaches him perfect swordplay and even the iron palm technique in less time than it takes to read this column.

Continued on page 84

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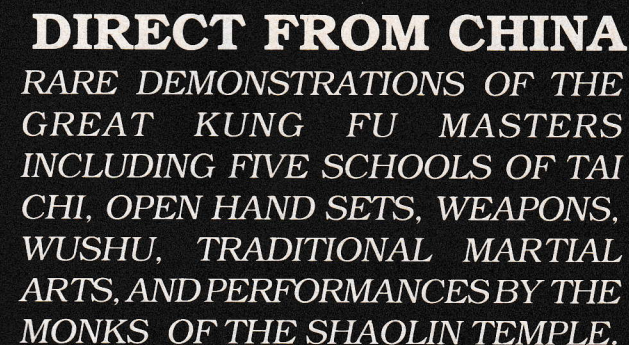
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Continued on page 82

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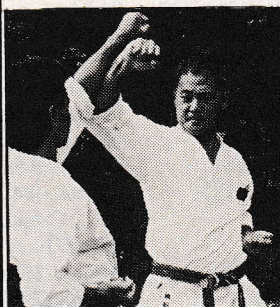
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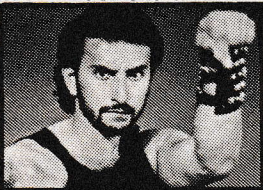
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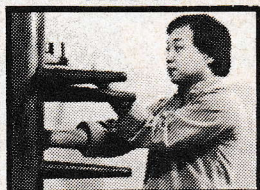
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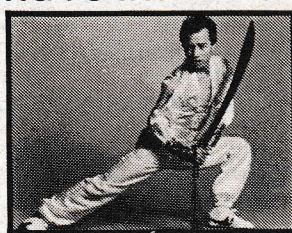
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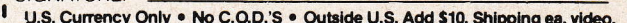
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arts community isn't so startling
when you consider the mountains he
scaled to get to the top.

The Sam Kuoha Story

PART ONE

by Sam Kuoha

When one reaches a certain stature in life, one of the first things a person wants to know is who had the greatest influence on his life.

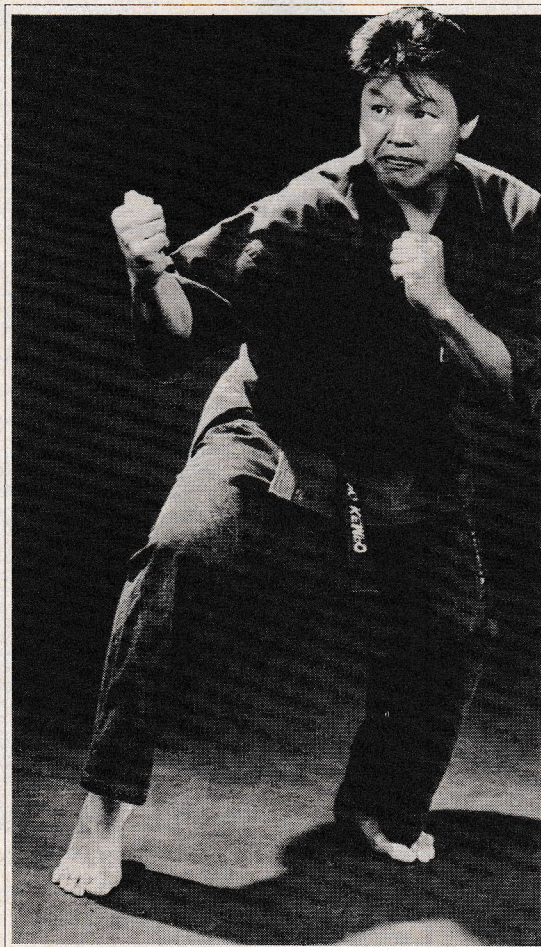
In my situation, everyone assumes professor William K. S. Chow of the Chinese kara-ho kempo system has been my single most important motivation during my rise to a position of prominence within the martial arts community. That professor Chow will always remain a shining light in my life is undeniable. What he taught me both personally and through the study of my discipline has helped make me the man I am today. However, professor Chow's personal stamp only tells part of the story. Through my travels there have been several martial artists who have assisted me in finding and learning more about myself and my area of study. While some of these men may not be as famous as professor Chow, they nonetheless have provided me with valuable lessons that helped create the kara-ho system in the mid-1970s. To these unsung heroes I owe my gratitude and hold a special place in my heart for the time and energy they have unselfishly provided.

My training, you might say, began during my formative years. I cannot tell what year or what system, but after reading journals and speaking with friends, it is believed I was introduced to karate by my uncle Joe Makahilahila and his brother, Uncle Bobo. I was about kindergarten age and I remember constantly being hit while we trained under the carport. Canvas was drawn down the sides to keep away intruders. When I was ten, I was enrolled in judo at the Palama

Settlement in Honolulu. I hated it. As a child I was very skinny and I could not believe this art was good for me; I was forever being slammed to the floor and against walls by the bigger students.

I remember watching a karate class in one of

the other buildings at Palama Settlement and it looked like the art for me. Only later did I learn the man teaching the nearby class was professor Adriano Emperado, founder of the kajukenbo system and a former student of



professor William K.S. Chow. Despite my pleadings, my mother insisted I remain in judo. On my 12th birthday, however, she introduced me to my next instructor and someone who would bring me closer to professor Chow. Sensei Charles Kuheana taught a small group

of students (no more than six or seven at a time). Although it was known he was a former student of professor Chow, he always denied any involvement with the arts. But we knew better; his calloused, dark black knuckles rose a quarter-inch above normal.

A humble, respectful man who turned his home into a self-built shrine, sensei Kuheana taught the arts 24 hours a day, six days a week and asked for no money in return (our family would take turns providing food for the students, and since we were all living modestly on herbs and vegetables, it was inexpensive to survive). I lived there and trained eight-to-ten hours a day, five days a week. On Saturdays, we trained for only five hours, then returned home to visit our family for the weekends. My mother later related that she sent me to study there because she could see in me my dad's "hot" temper.

My father trained in the art of lua, a Hawaiian martial art. I remember my tutu-kane (grandfather) telling me that my father was a champion of all the islands. As I grew, so did his legend.

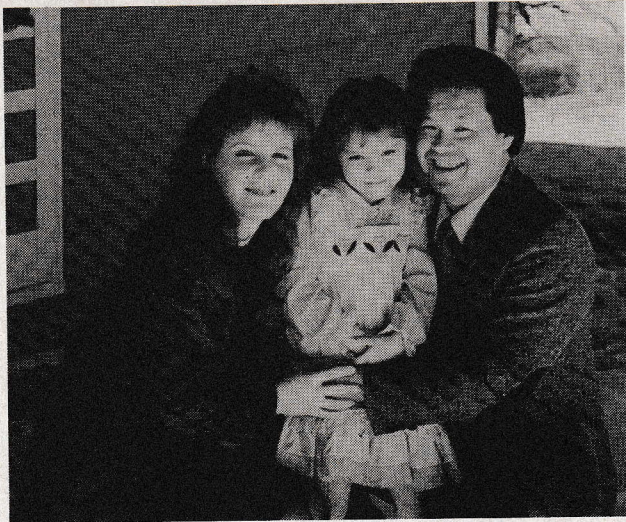
It would be wrong to say I studied lua. While it was an art passed down from father to oldest son, I unfortunately only felt the wrath of the art and not its training aspects. Even my father was not too fond of knowing this esoteric style; he had been forced to use it several times to take opponents' lives.

Since I wanted to learn karate, my mother introduced me to sensei Kuheana, who was my father's second cousin. However, he carried himself as one who was dedicated and taught sincere respect for yourself as well as others.

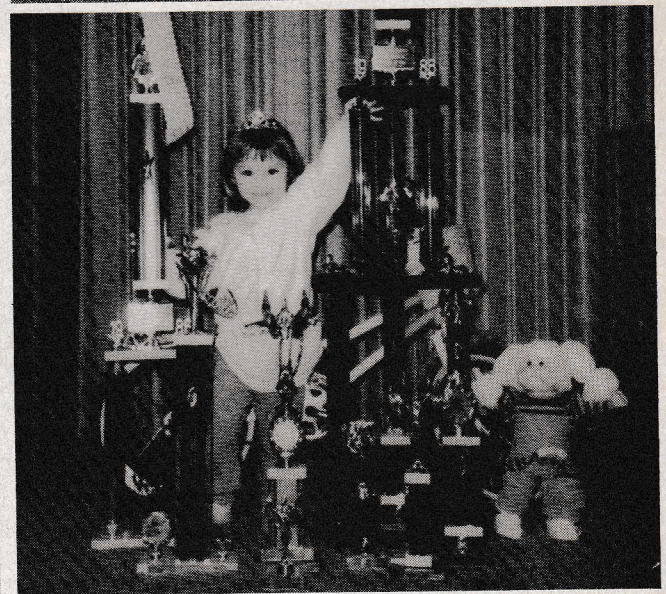
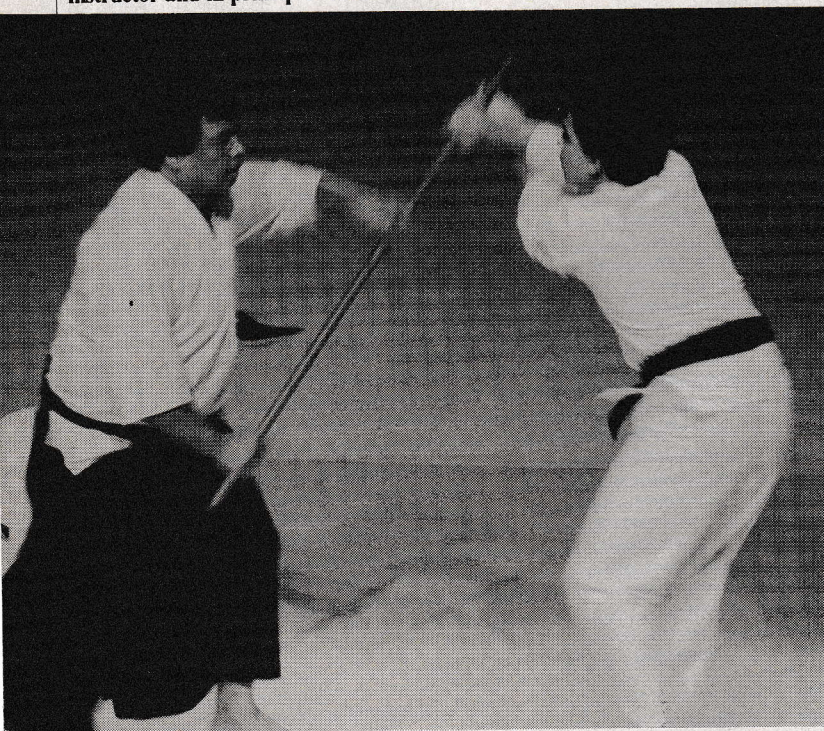
It was during this training period that I met professor Chow, who occasionally trained with us. I observed his training first hand, and to be honest with you, disliked the rugged, tough training sessions he provided. As a young student, I found it hard to fathom that



Photo Album



Clockwise from above: Sam, with wife Dana and daughter, Ka'imi; professor William K.S. Chow with goddaughter Ka'imi, taken five weeks before his death; Ka'imi Kuoha with her six-foot trophy won at a tournament in Los Angeles. She also won the title of "Miss Little California" in 1986; and shihan John Damian (left) with son John Tokuchi Damian. John Sr. was Sam's aikido instructor and ki principle teacher.



being abused would do me good in the long run. And besides, I was being beaten everytime I saw my father.

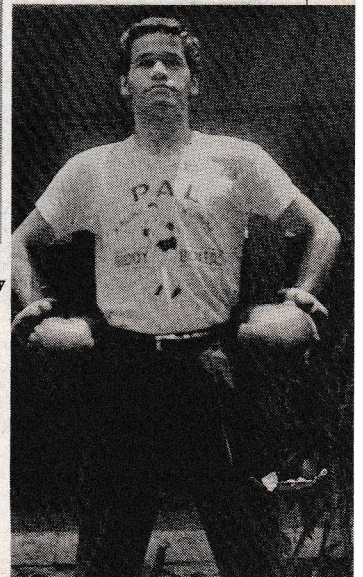
Professor Chow was a well-built, tough-looking man who took nothing from anyone, kind of like my dad. Even in professor Chow's later years, his power was such that only a fool would have challenged him. My dislike for his training is by no means a reflection on him as a man or martial artist. Sensei Kuheana taught me discipline and respect for everyone, including myself. Training then was different; the techniques we learned were strictly for street defense and survival. I was asked once by a student if I would teach him the way I was taught. I told him that if I chose that route, there

would be few students who could make it through a week of training. No one wants to see how tough one can be by being subjected to broken bones and ripped muscles. This was my training background, one that was as violent as it was effective.

I was recommended to a shotokan instructor who was a good friend of my sensei. He taught traditional weapons training to only a select few. Sensei Oshiro accepted me because of sensei Kuheana. Because of my deep love of the arts, I trained as hard and as often as I could. Even during that time, I continued training in kenpo. The original kenpo/kempo arts had no weapons training. I later met professor Andrew Lum, who taught combat tai chi chuan.

He only taught full-blooded Chinese (I am half-Hawaiian), but since he was a cousin of my mother's, he taught me privately so it would not cause problems. My training with him also was very demanding, but I very much enjoyed learning about internal energy and Chinese weaponry. I wasn't much interested in learning about the power from within; like so many young students, I believed only tangible things could be put to use. How wrong I was!

I dreamed of becoming a police officer in Hawaii after high school, but my small size made it impossible. Instead, a longtime friend requested that I help teach at the Honolulu Police Department. At the age of 21, I moved to San Diego, Calif., to pursue my dream of law



Clockwise from left: professor William K.S. Chow in 1978; Sam Kuoha Jr., a practitioner of the Hawaiian martial art of lua; professor Chow in 1961; and master Charles Kuheana.

enforcement. After several tries, I was accepted to the San Diego P.D. However, I almost blew it in the first year. My evaluation report stated that I lacked aggressiveness, the same aggressiveness I had been trying to shed since childhood. Now my career was on the line. I remembered my mother being worried about my temper.

For the next three months, I became a new man. My normal personality shined through and as much as I disliked the way I was, I was fast becoming an accepted cop. My aggressive nature eventually got me into hot water a few times with the department, but on several occasions it helped save my life. My beat was a tough-as-nails crime area usually patrolled

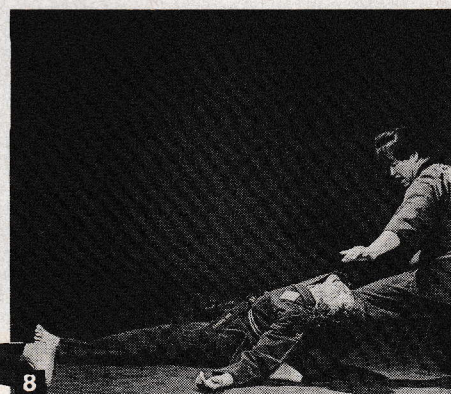
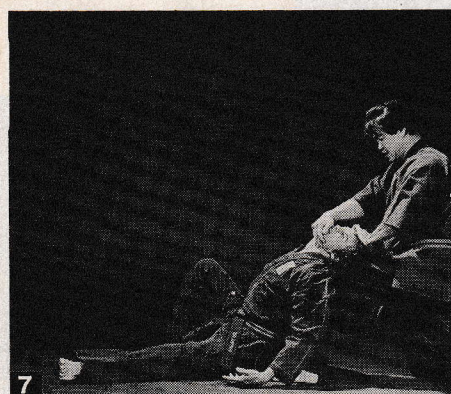
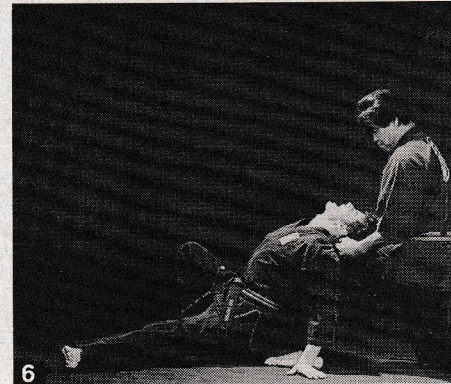
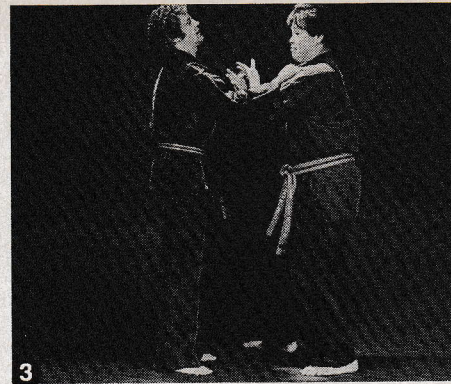
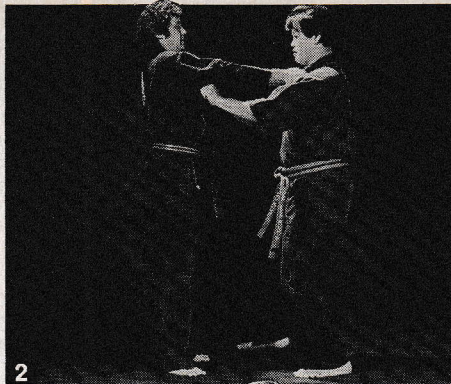
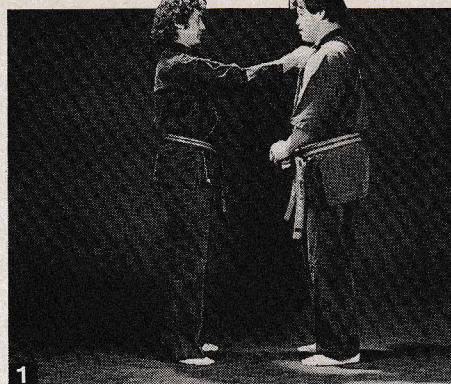
by two officers. However, I was a one-man unit — usually working at night in the worst section of town. I remember enjoying the freedom of not having a partner who could be a witness against me.

Later I transferred to the sheriff's department because of political problems. My martial arts training was affecting my performance as a law enforcement officer. During my training in Hawaii, when we reacted to an attack our techniques were devastating and flowed in numerous sequences. Therefore, a series of combinations would include seven-to-ten attacks on vital areas of the body which would cause great trauma to the internal organs.

The department, however, did not consider

this acceptable restraint on a suspect; our city's fathers seemed more worried about their standing with the American Civil Liberties Union than with the rights of the officer or victims. I spent nearly 11 years in law enforcement before an auto accident forced an early retirement. (A novel is being written on those experiences and bids have been made to turn the story into a motion picture.)

When I was an undercover robbery officer, I heard stories of a martial arts master who could easily dispatch large numbers of suspects. I longed to meet this man, who was involved in law enforcement and hailed from Hawaii. My day came when we were assisting drug officers in several raids. I observed an



Sam Kuoha demonstrates a defense against the two-hand grab (1). Once the grab has been made, Kuoha uses a double-knuckle strike to the tricep area of both arms (2). He then double cross-chops to the inside nerves of the elbows (3), followed by a double cross-chop to the jugular (4). Kuoha then grabs the hair (or ears) and jerks crosswise, forcing him to the ground (5). The attacker lands hard onto Kuoha's knee, dislodging his spine (6). Kuoha then finishes off his attacker by snapping his neck (7-8).

undercover narcotics officer who probably made the drug dealers look good in comparison. This man of Hawaiian-Oriental looks had long, flowing uncombed hair that reached the middle of his back. If I ever would have arrested anyone simply by appearance, he would have been my first choice. Yet, we were on the same side. I later learned this was the man I'd heard so much about. He was shihan John Damian, an aikido instructor who trained under tohei sensei and devoted himself to his art.

A couple of years passed and we had several more chance meetings. A friendship developed. I finally asked him if he would teach me his aikido. First he taught me ki principles, which fascinated me so much I longed for more. Eventually, he retired from the department and moved his family first to Oregon and later to Florida. After his departure I would petition him to return to teach all my friends and students these amazing techniques. Only later would I realize these were the same techniques I learned early in my life.

The teachings of shihan Damian were so versatile that it made my techniques, kata, and sparring 100 times more effective. While it has

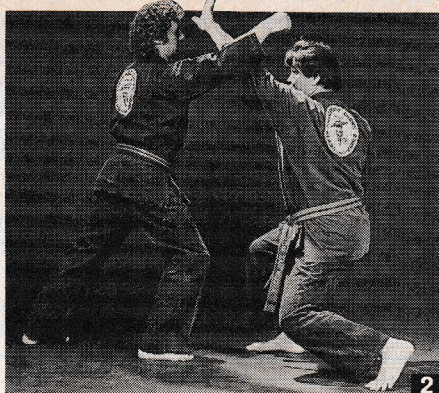
"These were the best of times for me, but the worst for professor Chow. The poverty he and his wife suffered with lives with me today."

been many years since those lessons, the internal energy techniques he taught me constitute a great training tool in the kara-ho kempo system.

After moving to Southern California, I trained and worked out with several different arts to further my progress. I obtained a black belt in shin hsing Yee Ti kung-fu from chief George Mique. I also studied tae kwon do and butokukan karate.

Still, my mind passed back to my roots — the Chinese kara-ho kempo karate system. My mother, a good friend of Patsy Chow, the professor's wife, made the original contact and I traveled back to Hawaii in the mid-1970s. Even if the professor only had a few students—never more than five at a time—he trained me privately and in class. He was cautious at first, teaching only the basics I had learned years before. After several sessions, he pulled me aside and told me I was different from the other "leeches" who approached him for short-term training and a quick ranking.

He also told me he wanted to expand his school, but I noticed that his training had not changed since the 1950s when only a handful could take the rough-and-rugged regimen he



Attacked with a right punch, Kuoha ducks into a low cat stance and follows with a right hook punch to the lower ribcage (1). Kuoha then traps the arm (2) and side chops to the base of the neck while holding the hand (3). He follows with an instep knee break to the nearest knee (4) and side kicks to break the other knee (5). He pivots quickly and throws a back heel kick to the groin (6).

professed. Even the most dedicated students would quit after a year to take time off. However, I was determined to survive. I would build up considerable "comp" time from my job and take long vacations to Hawaii to train. I spent as much time as I could with professor Chow, absorbing every word and movement as though it was to be written on a stone tablet.

These were the best of times for me, but the worst of times for professor Chow. The poverty through which he and his wife suffered, the way many of his students turned their back on him, lives with me to this day. This man gave his wisdom, his knowledge, his life and asked nothing in return. At one point he wanted to promote me to an eighth dan, but I refused. I felt I was not ready. Later I discovered that my attitude impressed me; he realized I was after more than rank. Like him, I asked for nothing but his knowledge and that he willingly gave for many years. I will miss that man, but his very breath lives within my soul.

During my conversations with the professor's lifelong friend, personal physician and advisor, Dr. Ronald Perry, I learned more about professor Chow. Many times professor would ask me to write a book for him, so I took many lengthy recordings. To this day, only a select few have heard excerpts. It is something I do not want anyone else to hear, because it contains many negative comments about others in the martial arts world.

Five weeks before his death, professor told me that someday things would be good for him. He said he appreciated the gifts I sent him during the 1970s. Those gifts came in the form of fees paid to me by my karate students.

Things are good for professor now. For he now rests in peace, a peace he deserves and a peace for which I will always fight.

When our daughter was born, he was the first to be called. Hoping it was a boy he wanted the child to be named after him. However, professor asked us to give her his middle name — Kwai Sun. As so it is: professor Chow's godchild is named Ka'imipono (meaning seeker of righteousness) Renaye Kwai Sun Kuoha. Ka'imi has been in the arts since her first birthday and hopefully will help make professor Chow's dream a reality: he wanted her to become head of the system. Kwai, as he called her, met professor Chow five weeks before his death and the smile that crossed his face is indescribable.

He died the night I obtained a serious hand injury working with a razor-sharp kama. In losing over two pints of blood, I cut three-fourths of the way through my right hand and severed an artery. I was in surgery for the more than six hours, never knowing of his death. When I awoke, I noticed the area was in the throes of a violent electrical storm. The reflections of bright, iridescent lightning bolts shot through my room and bounced off the walls. Those who knew him also knew his nickname was "Thunderbolt," because of his rapid-fire power strikes. His symbol was a lightning bolt with a fist through it. Though I was still groggy, I could feel an eerie sensation come over me. The next day I learned he had died. Then I realized the storm was his way of saying good-bye.

My wife, Dana, also has been a great inspiration too. She and my daughter have always

tried to keep me moving in a positive direction. I owe them my sanity, especially throughout the past three years when I've suffered through the losses of professor Chow and my parents. My mother served as my greatest martial arts inspiration, because she kept me training and made sure the rest of my family never found out. My father taught me how to be tough and how not only to take, but also to give out punishment. The most valuable lesson I learned from my father is how to care and show love for others.

And last but not least, I owe a great deal to my students who have stood by me during the good times as well as the bad. Those who have stood up beside me and practiced the teachings of kara-ho are constantly watching over me. Many have cracked, choosing to throw in the towel because they could not handle the pressure of controversy. They are the weak ones, but as professor once said, "Samual, kara-ho will teach you to be strong in spirit, mind, soul, and body."

And do you know what? He was right as usual. I'm eternally grateful to all my students — white through black belts — for now they are my teachers.

(In Part 2, Kuoha discusses how and why he has modified and strengthened some of professor Chow's most potent kempo techniques.)



About the Author: Sam Kuoha is grandmaster of the Chinese kara-ho kempo system. This is his first article contribution to Inside Kung-Fu.

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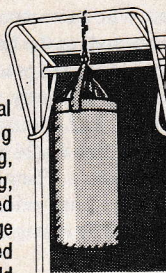


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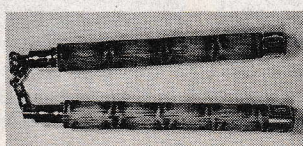
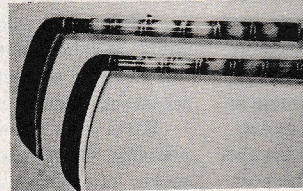


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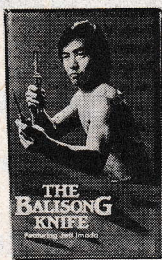
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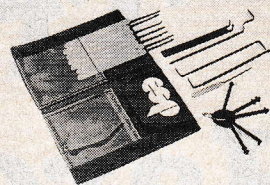
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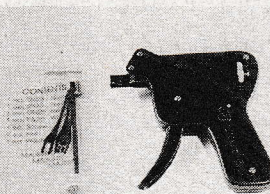
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Staff Training: It's Harder than y

Beginning practitioners continue to grossly underestimate the time, energy, strength and dedication a demanding staff set will require to perform well.

By John R. Allen



you Think

Consistent with many other major elements of the Chinese martial arts, the origination of formal combat material with the staff (kwan, guan, kun, etc.) is lost in antiquity. Certainly we can conclude that in some form it is the oldest of the 72 classical weapons in the impressive arsenal of kung-fu weaponry, and along with

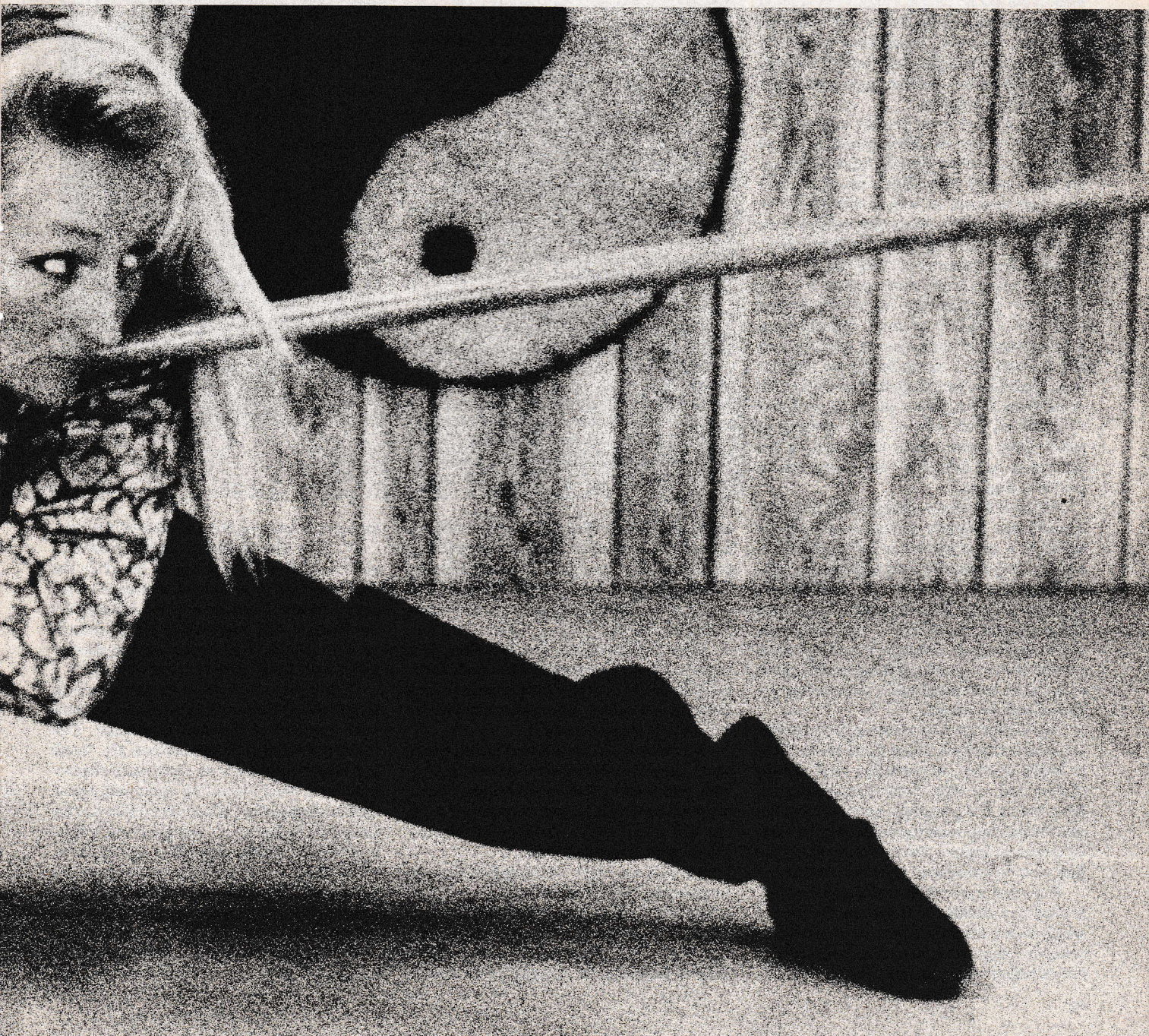
knives, swords and spears, doubtless evolved naturally from implements first employed as tools.

The staff, when used for such labor as leverage in prying, or suspended across the shoulder for carrying heavy loads, was not solely indigenous to the Chinese culture.

Translated more commonly as rod or stave,

the staff is prominent in the literature of most ancient civilizations like the Sumerian and Egyptian, and is absolutely pivotal to many major characters and events depicted in the Old Testament of the Judeo-Christian Bible. Transliterated from ancient Hebrew as *maqel* or *mettah*, the staff was always considered a main symbol of power and authority, whether figuratively (Isa. 10:24 & 14:5) or literal (it is not often recognized that David took a staff to meet Goliath in addition to his sling, cf. I Sam. 17:40). Likewise, many of the fabled warriors in David's unique band of "mighty men" were extremely skilled with staff and spear (see *IKF*, June 1989, pg. 32); and starting in Exodus 4:2, over 50 references regard the staff as a continual focal point of the power of God as manifested through Moses in his quest to release the Hebrew people from the years of captivity in Egypt.

According to the first Chinese master under whom I was privileged to train for 14 years, the redoubtable Yao Fei (A.D. 1100-



1200) should be credited with innovating many new techniques with both staff and spear, building on a wealth of weapons material he received as a legacy of the Tang dynasty during which the northern shaolin styles proliferated.

During the Medieval period in Europe, a heavy staff was the constant companion of anyone traveling alone as self-defense situations could present themselves at any time. In that era, the term used was "quarterstaff," especially in England where it was carried by everyone at all levels of society from the nobility to the peasant — no less than Richard the Lionhearted was well-known for his quarterstaff-wielding expertise.

Frequently the term quarterstaff is misunderstood to signify something less than the average staff length (normally 5.5-to-6.5 feet), when in reality this nomenclature was used because the man-at-arms gripped it with one hand near the center and the other hand halfway between the center and one end. This worked out to a spacing of roughly one-quarter staff length between the hands, and using this as a base, medieval combatants, especially those trained for knighthood, could effectively protect themselves against opponents using shorter-edged weapons.

Since it is not unreasonable to assume at least 4,000 years of development, it is not surprising that more fighting forms exist for the staff and its immediate derivatives than any other weapon, as well as that almost no major kung-fu style exists that doesn't have some type of material with what the Chinese regard as the "father of all weapons."

Such a long evolutionary period not only has led to a great quantity of sets, but also has witnessed a variety of staff constructions, ranging from the "three-quarter staff" (generally 4.5-to-5 feet) to the long pole (7-to-11 feet); from those weighing only as much as the wood from which they came to those either weighted on each end or made entirely of metal; from those which are round to the hexagonal and octagonal staffs common to medieval England.

All these factors — design, time in development, and quantity of forms — have resulted in a great variety of advantages and benefits that intensive staff training can produce; and the 31 staff sets at all levels known to Green Dragon from at least 12 different Chinese styles are not only a small indication of this tremendous diversity, but also provide a definitive basis for comparing the effectiveness and/or deficiencies of a wide cross-section of staff techniques.

Among the 18 basic weapons in the northern shaolin tradition, 12 long and six medium in length (knives, surprisingly, were not included; and, as with everything else in the kung-fu arts, complete agreement as to which specific weapons were represented in the basic 18 is open to dispute), the staff was usually the first weapon introduced to novice students.

How that instruction was conducted depended on a number of things, not the least of which were a number of general groupings or methods categorizing all staff material, at least two of which are significant: The usual north-



The "x" position compound drill is one of many valuable staff-handling exercises that help prepare a student for complex staff manipulations (1). The first move is a high-gate strike with the bottom portion of the staff (2). With pressure from the left hand, the staff is thrown down to the right side of the body in a circular fashion, striking hard vertically down across the centerline at the points of the middle and low gates (3). The staff is released completely by the left hand and the vertical 360-degree circle continues with the forefinger and middle finger of the right hand controlling the action (4). The staff continues the 360-degree vertical circle coming up from behind and over the head as the left hand prepares to catch it (5). Then it comes down hard into the waiting palm (6). Potential strikes can come anywhere on such a circular route. Major control now switches from the right to the left hand, as the right hand rolls freely around the body of the staff to set up for a powerful strike across the body from right to left (7). This is the position halfway through the final across-body strike (8). The finish position of the across-body strike to the high gate (9). From here the staff again is thrown hard to the right side and the drill repeated as much as desired.



ern or southern division, and, corresponding to spear work, whether an emphasis on execution predominantly from the right or left side; and is the technique characterized by what is referred to as either single-ended or double-ended staff work?

With respect to the first question, your author's experience suggests that both northern and southern styles have excellent staff sets at their disposal, and, hence, a division on this basis is inconsequential.

The second category, however, has generated a good deal of controversy over the years with proponents of so-called "single-ended" staffs advocating the superiority of their methods and those avidly in favor of "double-ended" staff doing likewise.

As with any type of combat technique, whether empty hand or weapons, it is what the student can make work in the most comprehensive circumstances that ultimately counts. However, long experience has led Green Dragon personnel to strongly favor double-

ended staff training for a number of reasons:

* First and foremost, *anything done in single-ended staff training is found in the content of double-ended sets*, especially at the higher levels. Since the reverse is definitely not the case, this reason alone would seem to be sufficient to concentrate on the double-ended staff forms (even exclusively).

* In direct relationship to the first point, single-ended staff work is so named because only one end of the staff is utilized. This restricts flexibility in application, the "hook and thrust" movement so common to elementary spear work occurring again and again. This limited method of use determines that the focus will be linear in orientation and disproportionately power-dependent in emphasis. Since linear technique works to dominate the centerline, the techniques will certainly have force; however, that is the main benefit. Conversely, the student preferring double-ended staff work enjoys the distinct advantages that using both ends unavoidably provides. The



latter will have patterns which are much more complex and circular in character, adding a great deal more versatility to the capabilities and options of the practitioner. Understandably, the added sophistication in handling means double-ended staff sets are more difficult to master.

* Since this writer firmly believes that the principle of circularity in combination with a closing down of the centerline at the earliest opportunity is the best approach to the combat situation (with all other things being equal), concepts perceived in learning double-ended staff work will have appropriate carryover to both empty-hand applications as well as all other weapons training, particularly important for smaller men and women for whom power-dependent technique is much less effective.

Along with these considerations, over 30 years of conducting group instruction has impressed your writer with the fact that in initial discussion many beginners seem to have concluded that the mechanics of staff

work appear simple in design and easy to learn.

Since it is also our experience that high-level staff sets with a *strong circular orientation* are not as common as they should be (or

"Staff work forces the body to involve itself in ways unmatched by either empty-hand work or shorter-length weapons."

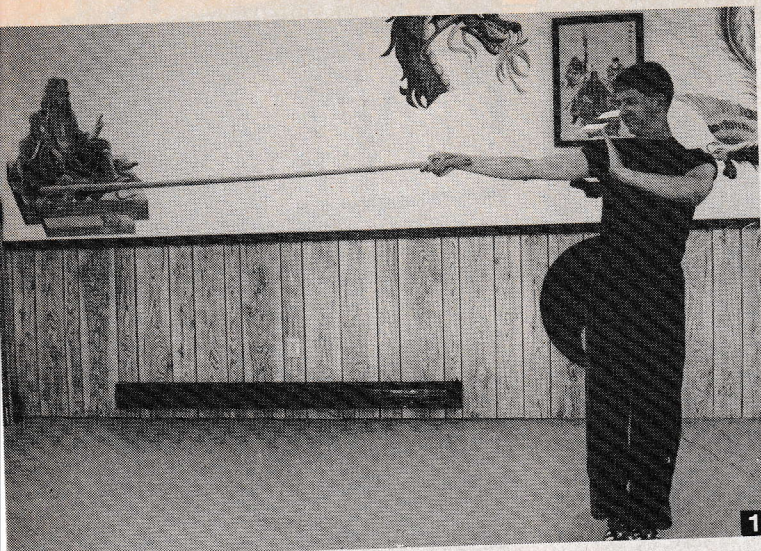
are as frequently taught by those who have them), the vast majority of forms to which said beginners have been exposed are heavily structured, have a linear emphasis, and do not involve much in the way of intricate manipulation (all karate staff or "bo" sets fit this

description as well as single-ended staff forms of kung-fu). As such, novices have grossly underestimated what a demanding staff set will require to perform well, and introduction to a form as simple as the southern *windy airs staff* often prompts a rude awakening to the true challenge that circularity in staff work can afford.

Likewise, the matter of weight can lead to serious misconceptions about the demands that complicated staff training can impose. Unfortunately, the trend over the past decade has been in the direction of using weapons — regardless of type — that are not of a weight and construction comparable to the real McCoy.

If speed and ease of handling geared to tournament competition were the only considerations to be made, that would be one thing. When you can't duplicate your performance with the actual weapon, this is quite another scenario.

In the case of the staff, dowels less than one



Although common to both staff and spear sets which are not strictly centerline-oriented and power dependent, this linear single-arm downline straight thrust (1) is typical of single-ended staff technique. Contrasted with the linear thrust in the first photo, a student is captured in one of the circular transitions from the windy airs staff set (2).



The "x" or cross-arm position is utilized in all phases of long-handled weapons work, both as transitions and to generate power for hitting. Here a student is shown coming out of the "x" position during a 360-degree jumping turn from the highly complex combined methods staff set of northern shaolin.

inch in diameter and weighing mere ounces are used, rather than the standard one-and-one-quarter inch hardwood. The disadvantages should be obvious and are three-fold: the training is impractical and unrealistic; a fighting form with the complex manipulation of



Typical of the dexterity required by advanced-level staff work, a student is caught in the middle of a compound move which avoids a sweep and then employs the leg wrapped around the staff to generate power for snapping it back toward the opponent.

northern shaolin's combined methods staff set done for hundreds of repetitions is capable of producing a substantial strength increase in the student, particularly in the area of the hands, arms and shoulders, but only when a "real" staff is employed; there is no carryover

to the full value of two-man combat sets, where either real weapons will have to be utilized to prevent breaking on contact; or where the lack of realistic training will be perpetrated by cutting back on the force generated and intentionally hitting with substantially less power than should be used.

Based on the foregoing, if we confine ourselves to double-ended staff work with a circular emphasis, and choose to train with a staff of standard weight and dimensions, what can the dedicated kung-fu student expect from hard work on classical staff forms at various levels?

Perhaps of greatest significance, staff work forces the body to involve itself in ways unmatched by either empty-hand work or shorter-length weapons. More of the whole arm is employed in action from the shoulder joint. This produces an enhanced shoulder rotation, and hence, twisting motion on the axis of the waist for greater overall body involvement. Weapons such as knives, swords or batons can be controlled with dynamics centering more on the wrist and elbow joints, mechanics which tend to isolate the shoulders

"Comprehensive staff work serves as an excellent foundation to any other weapon in its class."

and therefore lack the power-generating capability available to the student utilizing his body as much as possible. Of course, once the principle has been conceptualized through staff training, the type of smooth movement and body involvement long-handled weaponry fosters will carry over to everything else.

Second, there is very little done with any type of long-handled weapon which does not have some counterpart in staff manipulation; therefore, comprehensive staff work serves as an excellent foundation to any other weapon in its class, from spear to kwan sword.

Third comes the aspect of developmental challenge previously alluded to in terms of strength enhancement, but which also includes a positive impact on all the other components of fitness.

Finally, a point from Green Dragon's direct experience relates to our identification of intensive staff work being the best medium to use for most students as the "jumping-off" stage into two-man combat sets with weapons.

If the only benefit to be derived from mastering a variety of staff forms was that it promotes a unique quality of smooth, fluid, graceful movements which differentiates the kung-fu arts from all others, it would be sufficient reason for specialization in this area of training.

About the Author: John R. Allen is a frequent contributor to Inside Kung-Fu.



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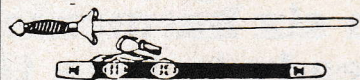
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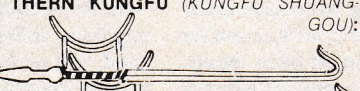
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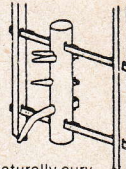


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Drunken Style's Devastating Throws

The 18 throwing techniques of the drunken six harmonies system appear ready to take their place among the many great arts of the world.

By Ricky Pickens

The student of lok hop tsui pak hsien (drunken style) slowly shuffles toward his opponent. Suddenly, the enemy delivers a powerful lunge punch. The tsui pak hsien student quickly moves outside the offending punch and lightly grabs the attacker's punching arm. Making only a slight movement, the drunken stylist hurls his opponent to the ground. The attacker can't continue the fight because his arm is broken; and the drunken stylist walks away from the confrontation without working up a sweat. Does this scenario sound fantastic? It shouldn't!

Several of today's martial arts possess similar throwing techniques, including tai chi, paqua, hsing-I, juijitsu, Chinese wrestling and aikido. This leads to a manipulation of an unseen energy force called chi or qi by Chinese martial artists and ki by those under the heading of Japanese, Okinawan or Korean styles. This unseen energy is used by practitioners of the throwing arts to heave about larger individuals as though they were almost weightless. The energy can also be used to lock and then neutralize an opponent's energy; thus the old saying, "Lead the energy and the body must follow."

The drunken 18 throwing techniques make use of the same unseen force as well as similar physical mechanics inherent by other throwing arts, yet simultaneously maintain their own identity. Before we explore in depth the 18 throwing techniques, let's study its possible historical development.

History

The special 18 throwing techniques found within the structure of the six harmonies drunken boxing style can trace their beginning to ancient methods of Chinese wrestling. Early forms of Chinese wrestling were very brutal. Bone dislocation and bone-breaking techniques often were employed. The earliest forms of Chinese wrestling, however, were based upon raw strength. Later, new modified versions of grappling techniques emerged that were based upon proper manipulation of techniques and energy. The new information was gleaned from countless martial arts practitioners over several generations. The drunken 18 throwing techniques are composed of movements that represent the finest Chinese grappling arts and the best drunken boxing skills, as well as principles, techniques and concepts of the six harmonies form of boxing. According to Dr. John Wing Lock Ng, a renowned practitioner of the 18 throwing techniques, the art of the 18 throws was aided in its creation by interactions which often arose between despotic rulers and the common people.

Throughout China's history there has been a degree of containment and isolation placed upon martial arts practitioners. Rulers didn't want the common people learning any type of pugilistic skills. The military, on the other hand, was well-trained in skills representative of both empty-hand as well as weapon arts. Such a convenient one-sided arrangement made it much easier to control people of lesser skills. Laws, therefore, were passed which







Defender Dr. John Ng (right) checks attacker's forward arm (1). The defender then quickly moves his opponent's defenses and applies a turning wrist pull to off-balance the attacker (2). He then delivers a palm strike to the side of the opponent's face (3). Stepping outside and dropping his weight, he applies a pressure-point attack with his thumb and forefinger to the outside of the opponent's neck (4). The attacker falls to the ground where he is placed in a necklock (5).

forbade the practice or use of martial arts in public. These rulers forced practitioners to train in secrecy and this accounts for the extreme mystical nature that surrounds the Chinese martial arts even into the 20th century.

The drunken 18 throws were forged as a means to neutralize an attacker through minimum motion and force to hide one's martial arts skills. The 18 throws became the perfect

self-defense weapon of the six harmonies drunken boxer because of the drunken style's unorthodox, almost hypnotic methods of combat. By using the special 18 throwing techniques, the drunken boxer could bump against his opponent while applying a bone-breaking throw and everyone would think the drunkard simply stumbled and fell against his attacker. The demise of the victim would be

attributed to his own undoing.

Since the 18 throwing techniques were forged from the fires of actual combat, the special techniques will always hold an honored position in society. The special throwing techniques can be used by anyone regardless of style, which makes its study of great importance to anyone wishing to improve his infighting skills.

Composition of the 18 throws

The 18 throwing techniques are a small, but key segment of the six harmonies drunkard boxing style. The 18 throws offer an art within an art and is taught only to the most trusted students. The drunken 18 throwing techniques offer both a means of attack as well as defense, and while they resemble many other throwing arts, they are unique in application. The throwing methods possess almost no over-the-body tosses. Throws instead are accomplished by uprooting the opponent while applying a painful jointlock, deadly palm strike, or paralyzing technique aimed at pressure points.

External components

The style's external components deal with the union of physical attributes, theories and concepts. Their effectiveness is determined by how smooth the sequences of techniques occur as well as proper placement of one's body to that of his opponent. The external concepts include:

- * Check — Stopping the opponent's strike without allowing it to lose its directional energy.

- * Redirection — The strike must then be redirected to illicit further response from your opponent. Redirection is further broken down into folding, pushing, lifting, dropping, pulling and leading. As the fight changes techniques, it will also be necessary to mix sequences of redirection.

- * Striking — During or at the end of a throwing technique, special "poisonous" strikes can be used to leave behind damage to the bone, tendons, muscles or organs. Strikes are used at the discretion of the defender.

- * Jointlocking techniques — Jointlocks are often applied to illicit pain, joint dislocation, or torn ligaments and tendons.

- * Physical movement — Special movements are used which close the distance to the opponent through light rapid steps. At close range, the specialist switches to low strong stances to undermine the opponent's center of gravity. The throwing specialist will often strategically use his body as a weapon as he heaves his weight into the opponent to accelerate his throw.

Internal components

Internal components of the 18 throwing techniques fuel and add depth to the sequences of physical techniques, which will only be as strong as their underlying force. To this end, training in the internal methods is highly stressed. The following lists the drunken 18 throwing internal components.

- * Intent — Have a strong determination to win.

- * Focus — Each technique must be applied properly and with the correct amount of energy.

- * Be supple — When the body is soft and

supply the chi will flow and one will possess a greater sensitivity to the slightest movement of the opponent.

*** Have faith** — Believe in your throwing abilities and through faith your opponent will be defeated.

*** Apply chi** — The unseen force must be activated and applied against the opponent's energy transport system to short circuit his movements. As long as your chi is focused, how can anyone of lesser knowledge take charge?

The external and internal components must work together. When this is happening, the opponent is left with little choice on defense. Dr. John Ng possesses such consummate skills that he can throw an individual through only slight pressure from his palms. During the performance of a throwing technique, Dr. Ng will look as if he is merely going through the motions. His movements are soft and fluid, yet the opponent is slammed to the floor.

Self-defense aspects

The 18 throws make a wonderful self-defense weapon. The small number of techniques, concepts and theories help keep practice time minimal. The special throwings have been developed so they can be applied against a wide range of situations. The use of jointlocks, pressure points and special hand strikes further make the 18 throwing techniques appealing. Interchangeable concepts as well as smooth sequence flow allow the 18 throws to change as the opponent's techniques and movements change. For example, a technique applied against a punch can also be used against a clothing grab, or with slight modification, to neutralize a kick.

Training methods

The stance work, 18 basic techniques, jointlocks and pressure points are simply the foundation of tsui pak hsien's 18 throwing methods. The concept and theory of why and how far is more important. One must mold his techniques around his opponent. This is something that cannot always be taught. It must instead be felt.

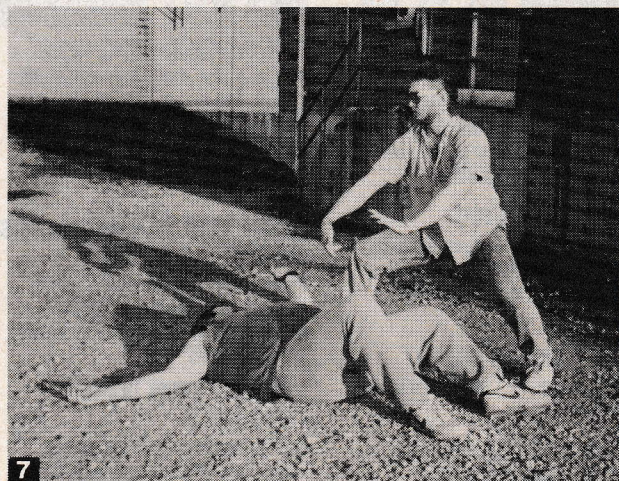
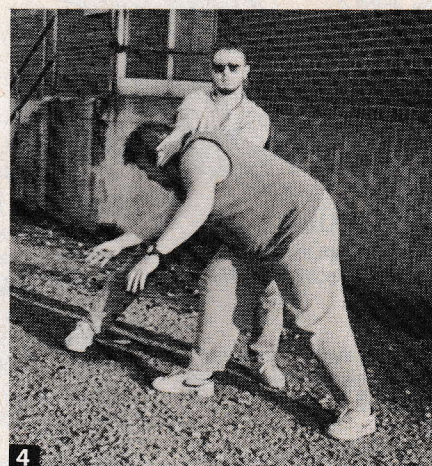
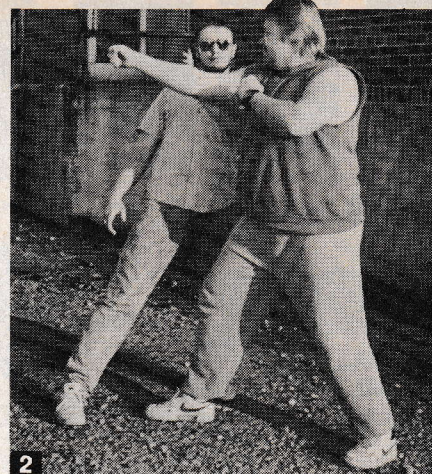
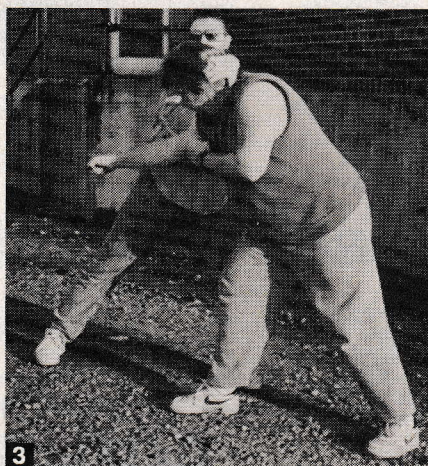
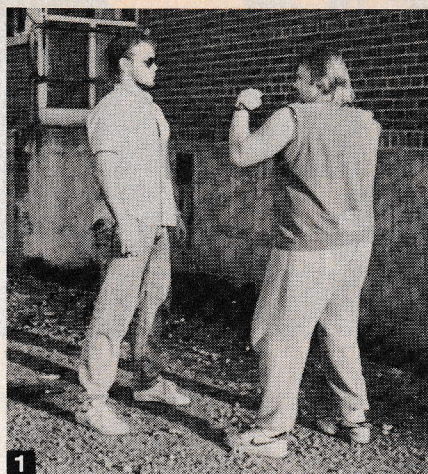
Hand-on-hand training, as well as reactive body training, are used to teach one sensitivity and proper use of energy. The true ability offered by the 18 throwing maneuvers comes only after constant practice with an individual who understands the art. Once you understand the concept, you will discover there is no limit to the number of techniques that can be applied from the basic 18 movements.

Conclusion

The 18 throwing techniques of the drunken six harmonies boxing style, or lok hop tsui pak hsien, is a secret art. It is the very heart of tsui pak hsien and taught only to a master's most dedicated students. The soft, casual ideology imparted by its teaching is also beneficial to everyday living, since one learns to flow with life's ups and downs. It has taken ten years to bring this wonderful art to the public. Now it may be ready to take its place among the many great arts of the world.



About the Author: Ricky Pickens is a Tennessee-based, drunken-style practitioner and free-lance writer.



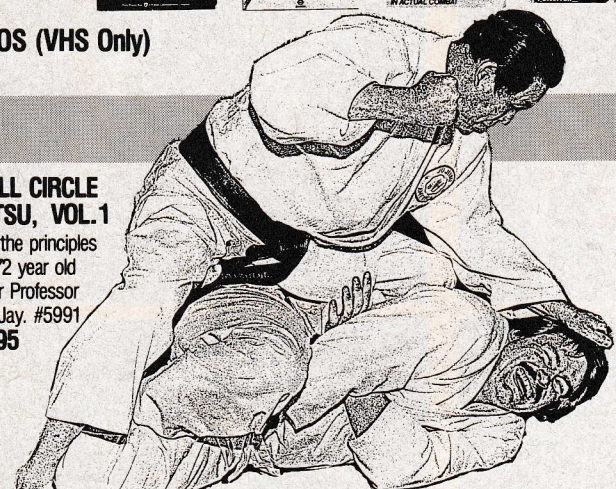
From a ready position (1), the attacker delivers a straight punch (2). The defender checks the strike with the opposite hand and grabs the back of the attacker's neck (3). The defender then pulls the attacker's arm and rotates his head to the inside while attacking special pressure points (4). Taking advantage of the attacker's overdrawn position, the defender lightly pushes the opponent's hip (5-6). This sends him to the ground (7).



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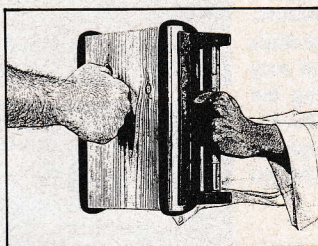
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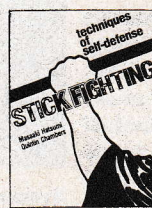
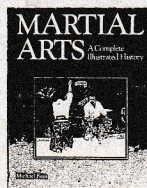


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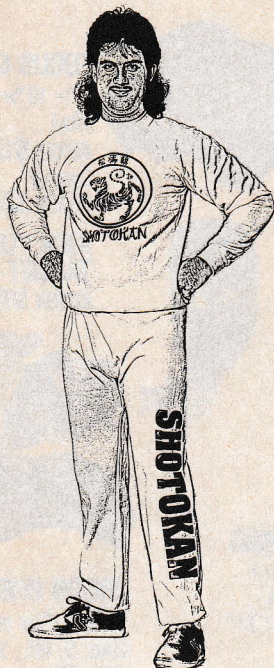
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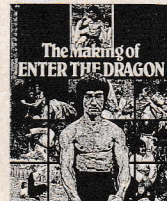
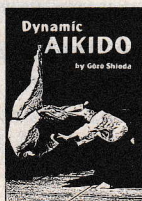
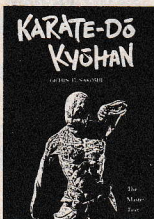
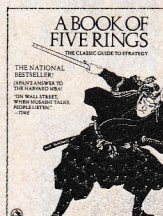
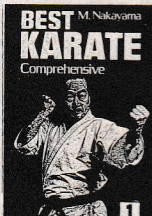
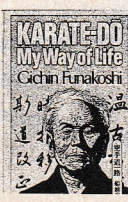
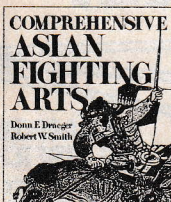
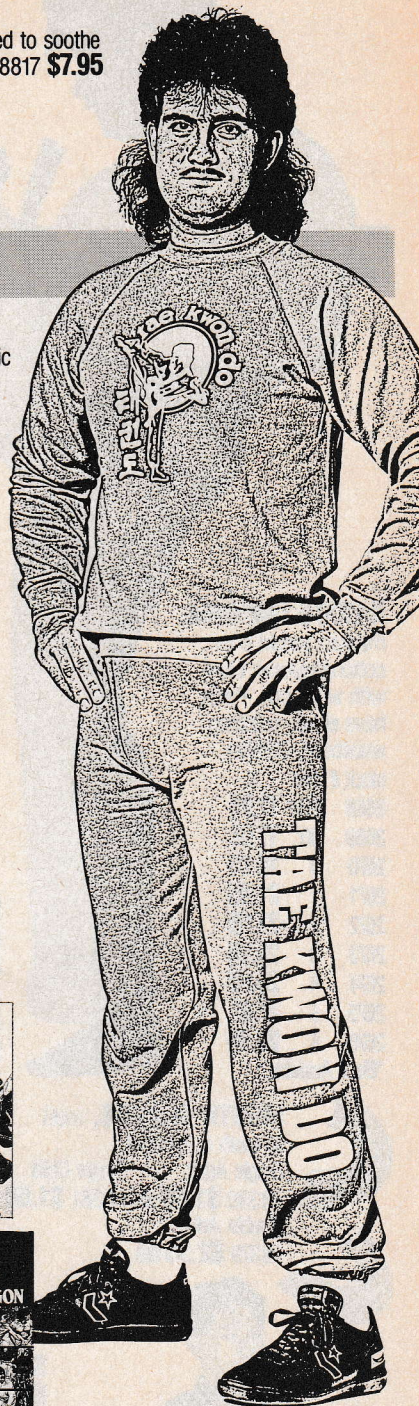
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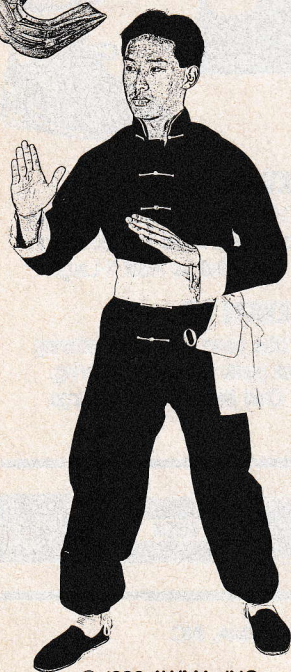
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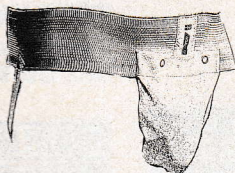


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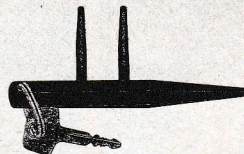


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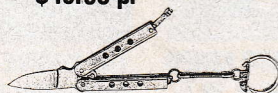
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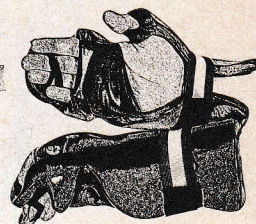


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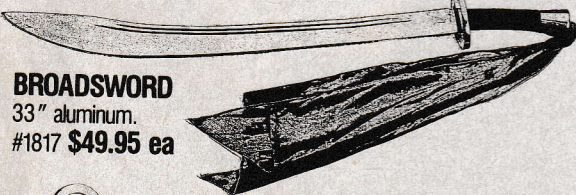
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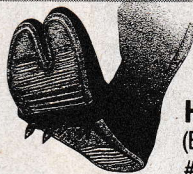
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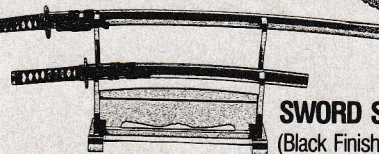
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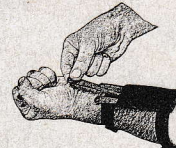
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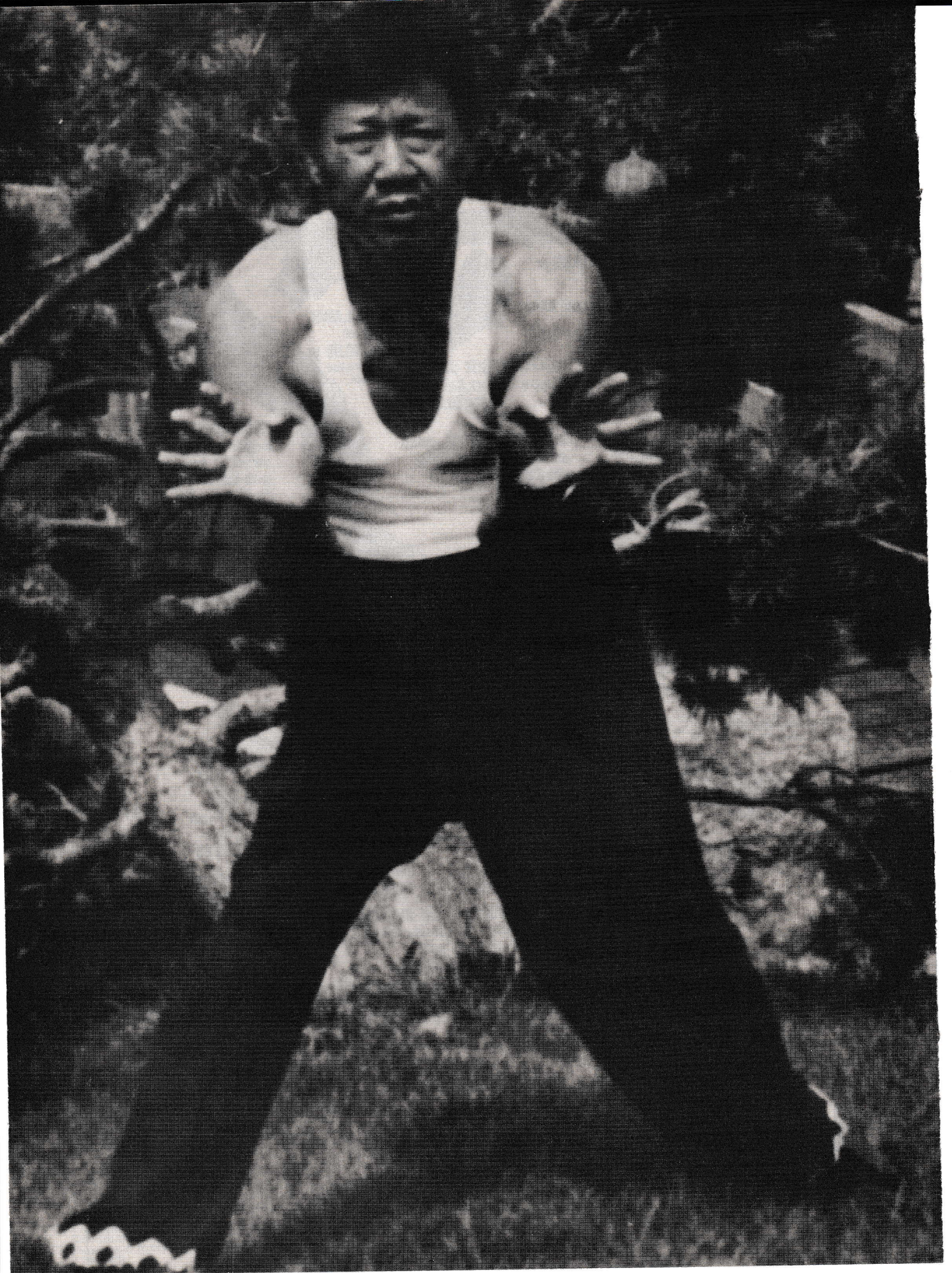
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Chu Gar: The Forgotten Mantis Style

Chu gar is a complete and effective fighting system, with both soft and hard aspects woven into the style.

By Wilbur Rimes

Chu gar southern praying mantis was created by Tung Chan, the head monk of the southern Shaolin Temple. Tung Chan, who's layman name was Chu Fook Too, was younger brother to the last Ming dynasty emperor. During the fall of the Ming dynasty, Chu escaped to the southern Shaolin Temple and eventually become leader of the sect. One day while walking through the forest, abbot Tung Chan observed a praying mantis fighting a bird. Tung Chan was amazed at how the mantis, who was much smaller in size, had the upper hand over the larger bird. He noted the quickness, strength and multitude of blows delivered by the limbs of the praying mantis. This was the beginning of southern praying mantis kung-fu.

The southern praying mantis style is divided into two branches: the chu gar southern praying mantis style and the kwang sai jook lum style of southern praying mantis. Chu gar southern praying mantis is the original style developed in the Fukien southern Shaolin Temple. A splinter group later left the temple and formed its own temple in the Kwang Sai province, which they called Jook Lum Bamboo Forest; thus the name kwang sai jook lum.

The southern praying mantis style cannot be compared to the more popular northern praying mantis version. It has its own evolution. In the East, the style is associated with the Hakka people, an ethnic group in Southern China. The Hakka kept the style among themselves until the last 50 years when they began to teach the style to all Chinese. Only in the last 15 years has the style been introduced in the United States.

Master Sammy Wong is now teaching this style in the Chicago, Ill., area. Master Wong began the study of chu gar southern praying mantis at the age of nine under renowned master Wong Yook Kong. Master Wong Yook

Kong started the study of chu gar mantis in his formative years under the discreet discipline of a temple monk. Master Wong chose six students to carry on the style, one of whom was master Sammy Wong. Master Sammy Wong studied with his teacher until his death at the age of 79.

For those unfamiliar with southern praying mantis, here is a brief explanation of the basic terms and movements:

** Praying mantis horse stance (Tong long ma):* The basic stance of the chu gar mantis style. From this stance offensive and defensive movements are performed. Feet are about a shoulder-width apart, with the front foot turned slightly inward and the back foot pointed forward. The weight is evenly distributed. The lead leg initiates the movement in a semicircular motion and equal distance is covered by the back foot in a straight-line sliding motion. Students first are taught to walk in a straight-line pattern forward and backward before advancing to more angles. From this stance all vital organs can be protected.

** Beggar's hand (Hut yee-jen) combined with the praying mantis stance:* This constitutes the on-guard position of the chu gar southern praying mantis style. The hand position is based on the praying mantis having its elbows in and its arms slightly stretched out. For the practitioner, the arms are stretched out with the elbows tucked in to protect the center-line and vital organs. The hands are open and relaxed, feeling the opponent's moves and sticking to him. In the southern praying mantis style, all attacks and blocks come from the elbows. There is no drawing back to the waist as in many other kung-fu styles. Chu gar mantis uses a variety of open-hand techniques and has specialized hand movements such as the phoenix eye fist, gingerfist and three-finger

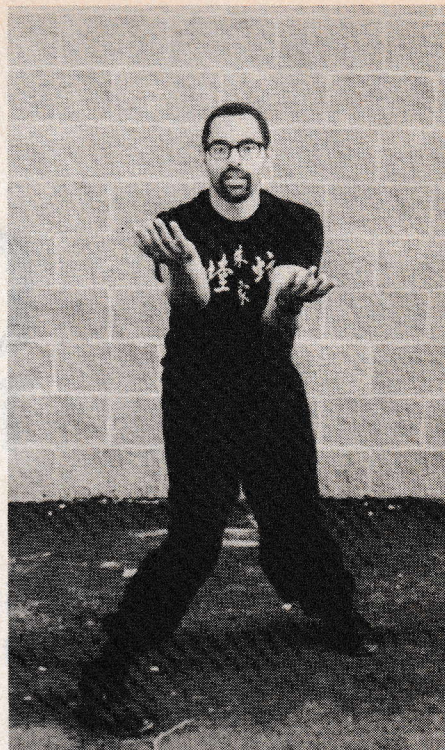


Master Sammy Wong working the gingerfist, one of many chu gar open-hand techniques.

Photos by Fred Hernandez



Here, master Wong assumes a half-lotus posture, which teaches the student to sucker in his opponent by assuming what looks to be an open position.



This is a front view of tong long ma praying mantis stance. In this form the student learns how to coordinate his internal power with precise footwork.



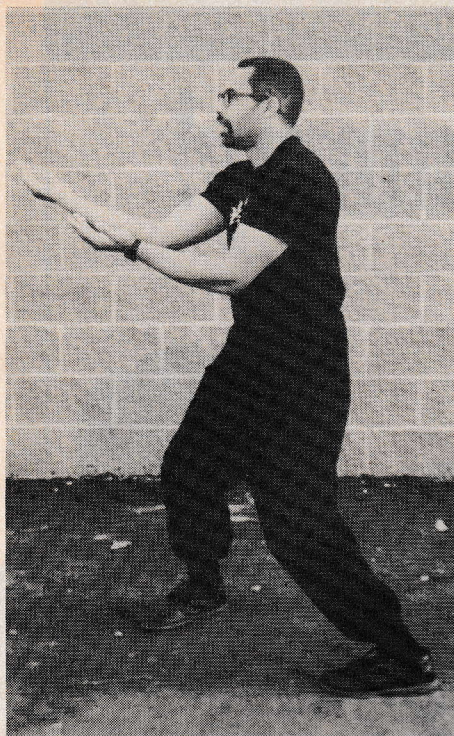
Southern praying mantis students are shown demonstrating chi sao while locked in combat.

spear, and bamboo slicing hand, all of which attack the body's vital points. These strikes can cause paralysis, as well as a cutting off of blood flow and distribution of chi to vital areas of the body. Kicks are delivered below the waist and always used in conjunction with hand techniques.

The beggar's hand technique goes back to the time of Chu Nan Cheh, who was the first layman to learn chu gar praying mantis after leaving the monastery. He tried to organize an army to overthrow the Manchu government, but before he could formulate his plans, he was discovered and barely escaped with his life. Found half-dead, he was nourished back to health by kind villagers. Once recovered, he toured the countryside trying to collect funds to build an army. He approached the house of a very rich man who was also extremely good in gung-fu. When he asked for money in the typical manner, the rich man got very angry and tried to beat him. Chu, using only one beggar's hand of the praying mantis style, severely beat him.

** Tan tien (Sucking in and out chest and abdomen):* Sucking in the chest and abdomen is one of the major characteristics of the southern mantis system. This sucking in and pushing out movement can be used both offensively and defensively.

Chu gar southern mantis' fundamental principle is *on ton chum bil loi lau hei sung*, meaning one should immediately block and attack from any gate. Blocking in the chu gar mantis style means more than a movement of the arm; the practitioner must use his body to block the attack, which includes using proper footwork to get the correct angle and position. Also important is proper tan tien breathing,



This is the side view of the tong long ma praying mantis horse stance.

The defender (left) counters a low gate kicking attack and middle gate hand attack.



which helps control your power and absorb your opponent's. *Loi lau hei sung* means, "Welcome in the guest and when we get tired of him we kick him out." Or, we take in the opponent's power, neutralize it and give that and more back to him.

Forms

* *Sam bo chin (Three-step arrow)* — This is the first form taught in chu gar mantis. Within this form are all the fundamental movements of the mantis style. A student of chu gar mantis must train hard and diligently for at least one-and-a-half years to get a firm grasp of the style. Traditionally in China, a minimum of three years was required. Along with the solo sam bo chin form, there is also a two-man matching set where the student gets the feel of his techniques. There are also many other two-man exercises at the heart of chu gar mantis. Through these exercises the student begins to develop feeling, timing, placement, correct balance and proper positioning, proper breathing technique and correct striking power. Chu gar mantis also has a version of chi sao (sticky hands). This is one of the key exercises in the mantis style. The student learns to feel the opponent, to stick to his opponent, and to launch attacks. Through practice, one will feel his opponent's attack, neutralize his power and simultaneously launch his attack.

* *Saymoon san sao (Four gate single hand)* — The second set of the chu gar style. In this set, the student learns how to attack the "four gates" with one hand. Meanwhile, the other hand is sticking to and feeling the opponent, as well as opening up gates to attack. The student learns to walk in a circular pattern both in attack and defense. From this circular pattern

he also learns various angles of attack and defense with hand and foot techniques. Say moon san sao is always done with a partner.

* *Tong long chut dong (Praying mantis coming out of the cave)* — This is the third form of chu gar mantis. In this form the student learns how to coordinate his internal power with precise footwork.

* *Boon ben lin (Half-lotus)* — This is the last empty-hand form of the chu gar style. It is

"The root of all power in chu gar praying mantis comes from training the tan tien."

based on the principle of a half-lotus flower floating on the water. A full lotus flower is evenly balanced; half a lotus flower bobs up and down and is unevenly balanced. This form teaches the student to sucker in his opponent by assuming a so-called open position, but in reality his opponent is being lured into a deadly trap.

* *Tan tien (Internal power)* — The root of all power in the chu gar southern praying

mantis style comes from training the tan tien. This internal power has both offensive and defensive aspects. Proper training of the tan tien will not only increase your martial arts power, but will also benefit your overall health.

At the advanced levels of chu gar mantis, devastating blows can be delivered from one inch; seven-to-nine blows from this distance can be made in a matter of seconds with enough power to do deep internal damage, break bones, destroy blood vessels and block vital energy flow.

Training devices

Chu gar mantis has a variety of training devices. Each of the four forms of chu gar mantis has its own particular type of training dummy to develop a particular aspect of the style. Five-pound iron rings are worn on the arms. The number of rings worn ranges from three-to-eight depending on the level of the student. Forms and others exercises are performed with iron rings to develop internal power, spring energy, striking power absorption, and power and stance rooting. A variety of training bags also are used: wall bags, flat bags and multiple swing bags develop striking power, timing and correct body coordination. This also helps increase proper perception and reflex action when being attacked by a number of opponents.

Chu gar southern praying mantis is a complete and effective fighting system, with both soft and hard aspects uniquely interwoven into the style. To expose more people to the chu gar southern praying mantis style, an instructional video is being planned. For more information, write to Wilbur Rimes, P.O. Box 21349, Chicago, IL 60621; (312) 752-1462.

About the Author: Making his first contribution to Inside Kung-Fu, Wilbur Rimes is a Chicago, Illinois-based martial artist and free-lance writer.



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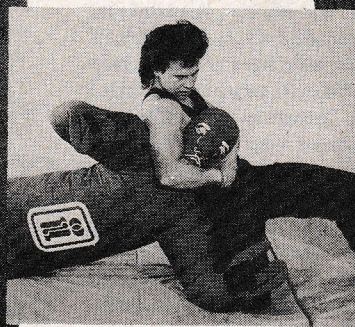
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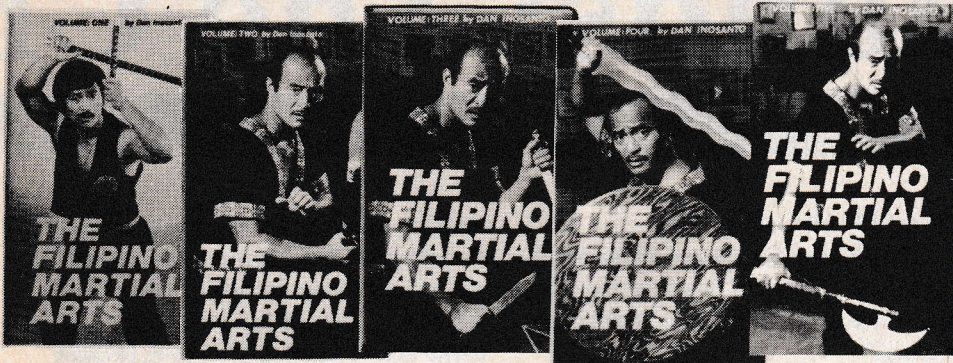
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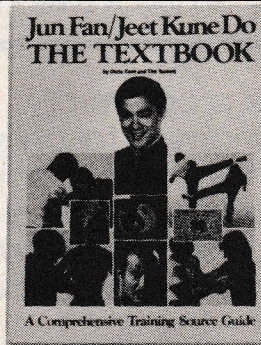


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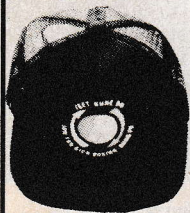
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Push Hands: The Ch

By Michael Babin

There is a Zen (Japanese version of Chinese Buddhism, itself a fusion of Chinese Taoism and Indian Buddhism) fable which hints at the challenge of intimacy as experienced during push hands.

An elderly monk and his apprentice were out walking when they reached a narrow and shallow stream which intersected their path. A young and attractive

"The problem of intimacy in tai chi push hands comes from the sensually gentle, slow and "sticky" feel of doing forms with a partner."

woman was hesitating on their side of the water. She was clearly reluctant to wade into the knee-deep stream.

Without a word, the elderly monk swept the astonished woman into his arms and carried her the few feet across to the other side. His equally surprised apprentice hurried across behind them. The monk put the young woman down and she hurried off, obviously grateful but embarrassed by what had happened.

The monk continued along as if nothing had happened. His apprentice followed in respectful silence; however, after a few moments he was unable to restrain himself and said, "How could you touch a woman so intimately, master? We monks must be ever watchful of the lure of

the world of the senses!"

The senior monk spoke without breaking stride. "I put her down on the other side of the water. Why are you still carrying her?"

He was still carrying her for the simple reason that intimacy, being touched, being close to other people is a basic human need.

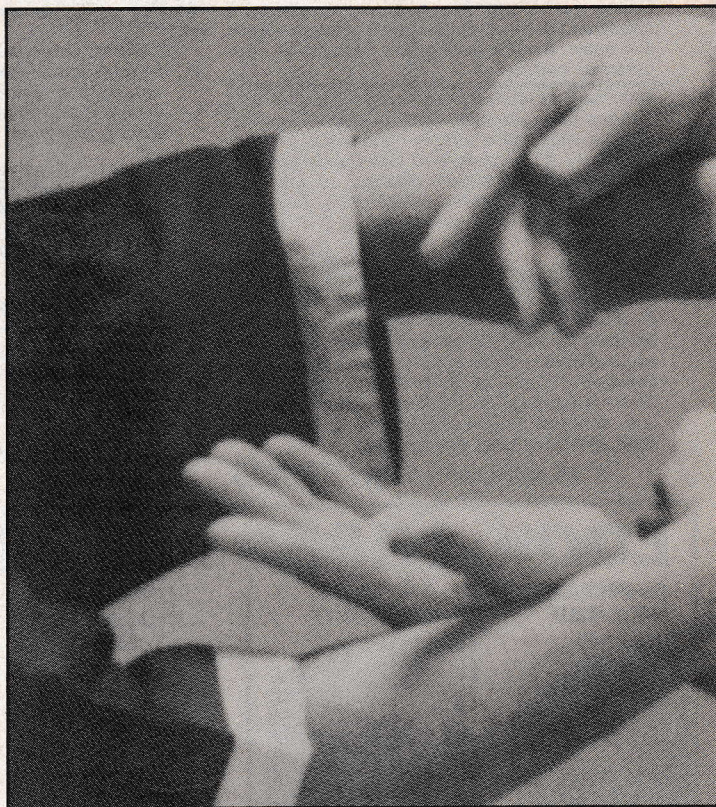
Being touched is so important — especially if you've been deprived of it — that infants who lack nothing in institutional care except regular cuddling will frequently fail to thrive and may even die.

Unfortunately, many individuals are deprived, for a variety of social, parental and cultural needs of touching when they most need it — as children. They grow up being vaguely uneasy about physical contact. Part of them wants physical closeness and part of them fears it because it has not been part of their experience.

Many North Americans fall into this "ambivalent" category when it comes to intimacy and nowhere is this more true than in the martial arts. Not all of us are capable of the maturity shown by the old monk.

Part of the subconscious attraction of

studying a martial art, especially one that allows a great deal of bodily contact (judo, jiu-jitsu, wrestling, boxing or wing chun) is that it's all right to touch others with whom you're training. However, because you're doing so in a regimented and



physical manner, it is less threatening to yourself (and others, male or female) to do so.

The problem of intimacy in tai chi push hands comes from the sensually gentle, slow and "sticky" feel of doing some forms of push hands with a partner. It is important to remember that many people do push hands that are rather stiff and

Not everyone in the martial arts is comfortable with the

Challenge of Intimacy

overly choreographed. You're not likely to feel emotionally threatened by such practice (or learn anything of real value).

It is also important to remember that the Taoist theories of chi flow and the link between sexual energy and its cultivation

touched and may consciously or subconsciously leave themselves open to contact when doing so would be counterproductive from a learning or martial context.

Others fear it so much (either because they're not used to it or because of bad ex-

periences) that they refuse to be touched or to make contact when doing so would be necessary to learn the appropriate skills. I have had partners start to shake, cry and have anxiety attacks because of the feelings that suddenly overwhelmed them as a result of push hands contact.

Such feelings tend to surprise and embarrass both players and can cause those most affected to give up the use of such training practices.

Another problem lies simply in

the differences between the male and female anatomy. If you're a man playing push hands with a woman, where do you push? If you avoid the torso out of fear of accidental contact, you're not doing yourself or your partner any favors. Neither of you will learn certain skills if one or both is unwilling to "play" without restriction.

At the same time, too much contact

may embarrass one or more of the players into discarding such exercises for good.

It is a real Catch-22 situation which is only partly solved by a female player wearing chest protectors or having women train only with other women. Neither is it a solution to exclude women from such training as has been done in many schools since tai chi began.

The real answer to the question of intimacy in push hands (or any martial art training) is for each student to examine how he or she feels about the issue of

"The difficulty with intimacy in a tai chi push hands context lies in having to "stick" to and manipulate another person's body."

physical contact with both men and women. To really learn about yourself and others and to develop the necessary skills, you must accept that occasionally during push hands practice, there will be awkward moments.

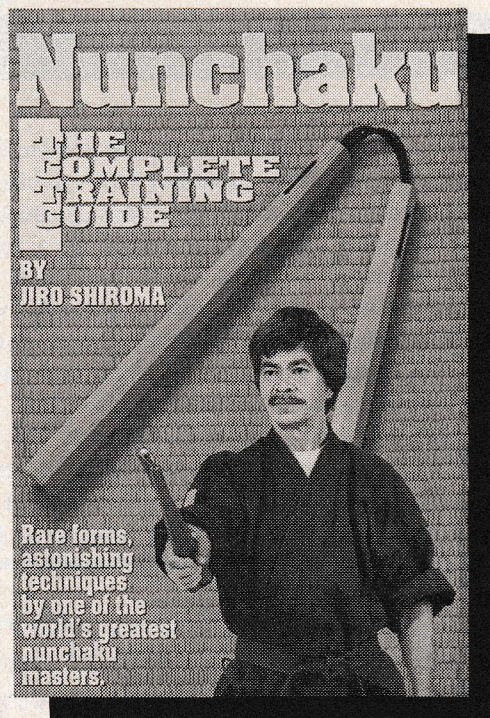
Do like the Zen monk and put "being touched" down when the moment is over and don't carry your emotional baggage from one training session to another.

If you don't learn to accept and ignore such transitory feelings you may stop training or restrict its expression to the point where it may not be worth doing at all.

About the Author: Michael Babin is an Ottawa, Ontario, Canada-based martial artist and free-lance writer.

closeness that comes from push hands practice.

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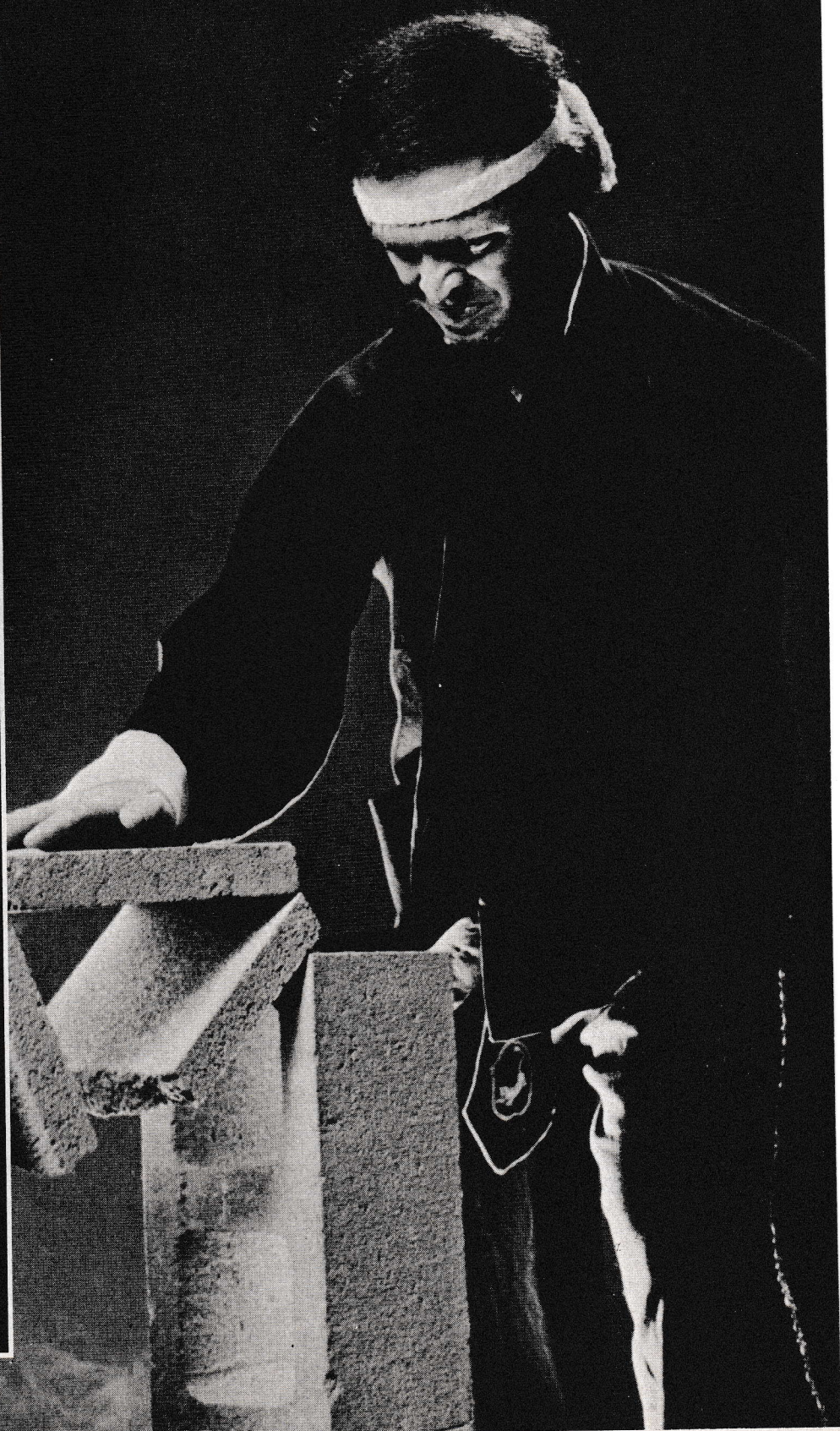
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THE COMPLETE

Wing Chun Primer

By Randy Williams

The classical wing chun system of gung-fu is, by comparison to other Chinese gung-fu styles, quite simple in appearance with a distinct lack of acrobatic leaps and extreme looping motions. It is a system built on scientific concepts and based on the natural motion of the human body, not on the motions of animals. The entire system can be called "wholistic" in that it is complete, the movements of one phase of development perfectly countering those of another, only to be countered by a third which in turn can be overcome by the first. Like the Chinese game using hand positions to simulate paper, scissors and rock, every wing chun technique can be countered by another. An old wing chun proverb states, "Bock gai, bock jeet," or "For every attack there is a counteraction."

The system is comprised of only three hand forms, one wooden dummy form and two weapon sets. This would appear quite simple to those who are accustomed to gung-fu styles which may have as many as 72 hand sets and 36 weapon sets or more. However, although the forms are few and easy to learn, to master them requires patience, perseverance and determination. This mastery is vital, however, as the forms of wing chun are considered the "keys to the system."

Siu leem tau

The first form, called siu leem tau, or "the little idea," teaches the student the basic hand motions as well as many of the concepts or ideas of the system. The concept of centerline—the backbone of the system—is intro-

duced in its basic form at this stage. The trainee simultaneously learns the basic stance together with how to relax in motion, sink the weight, remain calm and use power correctly as well as the principles behind each of the attacking and defending motions from the form. Once these qualities are developed to a certain extent, the student begins learning the five basic foot patterns, called "moving stance" (ma boh) and a series of drills to build better technique, power, timing and angle structure. He continues practicing the siu leem tau form and will begin developing the internal skills of mind clearing, quietness, weight and energy sinking and "softness," which in wing chun means flexible strength. At this level the student also begins training in chee sau or sticky hands, called this because of the way two people's arms cling together with forward reciprocal energy flowing between them. The trainee's first sticky hand drill is known as chee don sau, or single sticky hand. This gives the student a good foundation in basic wing chun reaction and sensitivity called gum goek ging. There are five types of single sticky hand to master at the siu leem tau level.

Chum kiu

Once the student has achieved proficiency in all areas described above, he then progresses to the second hand form of the system. This form is called chum kiu, meaning "searching for the bridge," but can also be interpreted as "sinking bridge," which is a homophone in Chinese. The "bridge" referred to is taken to mean contact between two people but more specifically the forearm.

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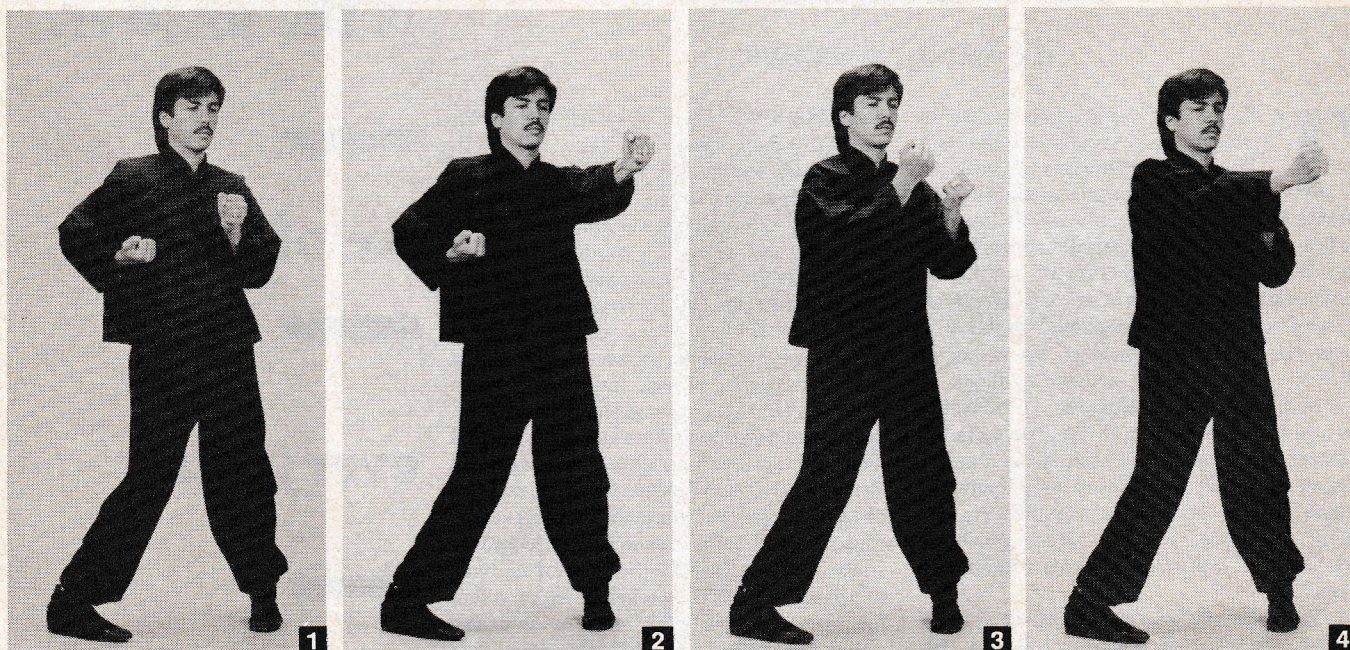
make your

decision easier.

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This is an example of the *yee jee keem yeung ma*, the basic stance of wing chun. Beginning with the feet together (1), simultaneously retract both fists to your ribs without touching the body and bend both knees so that if you look down, you cannot see your feet (2). Next, pivot both feet outward on the heels until they are on a straight line (3). To complete the position, pivot both heels outward on the balls of the feet so that your stance forms a pyramid (4).



Yut jee choong kuen, the basic punch, is executed by first placing the fist knuckles out on the centerline (1) and using the elbow as the source of power to piston the fist straight ahead (2). On completion of the punch, the fist is retracted to the inside elbow of the opposite punching hand as it extends (3-4).

In the chum kiu form, the student is formally introduced to the concept of stance turning and a variety of combination stance work exercises based on the five "moving stances" taught at the previous level. He is also instructed in greater detail about the centerline theory as it pertains to the horizontal elbow-level motherline, blocking and attacking lines.

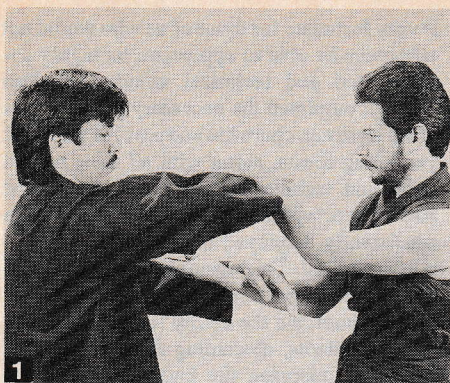
The eyes are trained in chum kiu to quickly focus and there is more emphasis on the development of power, both externally in the form of torquing as well as internally through learning to flow the chi, or internal energy, smoothly to various parts of the body.

At this level, training in important drills such as lop sau, mum sai and syeung chee

sau—double sticky hands—begins. The concept of timing one's movements in relation to an opponent is studied in detail. Trapping hands of many types are drilled and sharpened by chum kiu-level practitioners in the slow attack exercises. Pyramid concepts and yum/yeung (yin/yang) theories are analyzed and discussed in a classroom atmosphere, with the instructor serving as lecturer, assuring that all students have a thorough intellectual understanding of the logic behind these and other wing chun concepts. During such discussions the instructor will use a blackboard to explain some of the theory, but might also use objects as varied as a ball of cotton, a tack or nail, a serving dish, an opening and closing door or

other such unlikely items to help illustrate different points. This is no coincidence. By chum kiu level, the wing chun student can see that all the workings of the system are clearly based on logical, tangible facts and principles which apply equally to many everyday objects, occurrences and situations.

The student at the chum kiu level is also trained in some of the kicking techniques of the system, which are characterized by their shortness and speed. An old proverb about these kicks states, "Gyeuk moh hou fot," or "A kick never misses." Wing chun kicks rarely go above the waist and never above the chest. This is because of the economical structure of the system and the inherent danger of raising the



The photos at right (1-5) illustrate the simultaneous inward-twisting, forward-drilling reciprocal pattern used to develop *gum gock ging* or sensitivity in the forearms.



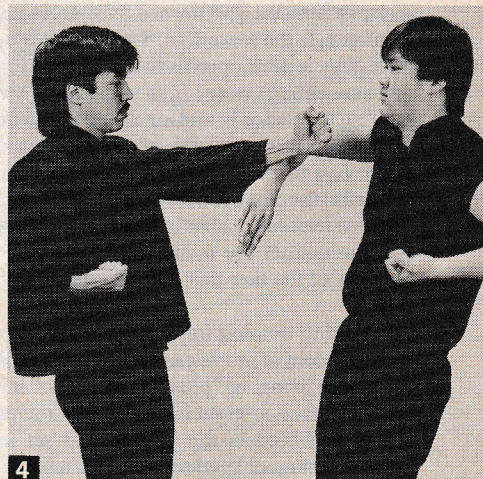
foot during combat, an action which automatically temporarily immobilizes the kicker. Wing chun kicks can be executed with a block, strike or trap or a combination of any two. To develop this skill, the student is instructed to practice some of the drills taught earlier with kicks inserted at strategic points in the repetitive drilling cycle.

Mook yan joang

By the time the student has reached a substantial mastery of the first two hand forms, he is ready to begin formal training on the mook yan joang, or the wooden dummy, which he has by now been using to train basic blocking and kicking motions as well as toughen the limbs to prepare them for contact with another person in the two-man drills.

The wooden dummy is a man-sized post with three arms and one leg set at strategic angles and suspended by two horizontal cross beams which pass through it and are anchored to two vertical uprights. Training in the mook yan joang helps smoothly release one's power into a stationary object. Some other areas developed during this phase are: line structure, ability to close, flowing from one motion to the next and a more realistic application of hand and leg motions. Because of the perfect angle of the wooden dummy's structure, even the slightest error in one's own structure tends to be magnified and can therefore be immediately recognized and corrected.

The entire form of wooden dummy motions, called mook yan joang fot yut ling bot, contains 108 techniques as do all wing chun sets, but only the first 60 motions are taught to the student at this level. Only after completing the next phase, biu jee, can the remaining 48 motions of the dummy be learned. This is because part II of the form is made up of motions from that set, which have not been introduced by siu leem tau or chum kiu. Many



Loy fon kuen, the inside whip drill, teaches basic sensitivity and arm positioning. Beginning from the tan position (1), the person on the left shoots a *jing jyeung* vertical palm strike at his partner's chest, which is deflected by a *jut sau* jerk block (2). The person on the left immediately drops out and whips a circular *loy fon kuen* punch, but his partner counters with his own *boang sau* (3-4).



This is an example (1-5) of the *tan sau*, or palm-up block, as shown with *toh ma* step/slide footwork.

kicking techniques that do not appear in the second or third form are found in this half of the wooden dummy form. Sweeping kick, hooking foot, wing leg, raising knee strike and other leg maneuvers abound in part II.

Much is learned by constant practice with the mook yan joang. Students learn to properly direct power, keeping the body at the proper distance from the dummy and the correct angle in relation to the centerline. Sticking energy, or *chee ging*, is developed further as is body unity and connecting energy (*gan jeep ging*), while moving the stance in and out as the hands flow up and down from one side of the dummy to the other. Eye focusing power, called *ngon ging*, learned at the chum kiu level, is put into play as the eyes remain constantly fixed on the centerline throughout the many subtle and radical changes of the line that take place during the form.

Another training implement is introduced to the student at mook yan joang level. Called the *mui fa joang*, or "plus flower posts," it is a set of six, five-to-eight inch diameter rounded stakes anchored in the ground and set in a perfect pentagonal pattern with one stake dead center. The height of the posts can be anywhere from one-to-six inches depending on its intended application. Various types of footwork can be practiced and perfected both on top of the level horizontal surfaces of the posts and on

the ground between the posts. The vertical surfaces of the posts can also be kicked or hit.

Biu jee

After the first 60 motions of the wooden dummy can be executed smoothly with power and proper structure, the student becomes eligible for consideration to be taught biu jee, or shooting fingers form, which even in today's modern society is still considered to be a privi-

"Mook yan joang practice helps the student learn to properly direct power, keeping the body at the proper distance from the dummy and the correct angle in relation to the centerline."

lege to be shown by many wing chun masters. As another wing chun proverb states, "Biu jee mm chuet moon," or "The shooting fingers form does not go out the door." This means that outsiders are not to be shown its secrets. Nowadays, more and more masters are opening up in the interest of spreading the art. This

is very fortunate for those of us who would not otherwise be able to appreciate its highly sophisticated and technical wonder. Besides having completed the necessary prerequisites of *siu leem tau*, *chum kiu* and part I of the mook yan joang forms, along with all their related drills and techniques, the practitioner must also be worthy of such knowledge and have consistently displayed the sense of responsibility required. This means not only self-control and trustworthiness, but patience, loyalty to the school and the ability to get along with fellow students, abstaining from fighting or otherwise misusing the knowledge of wing chun concepts and principles. If the instructor feels that the student has met these criteria, he will be invited to join a select group of the school's top students to train at a higher level.

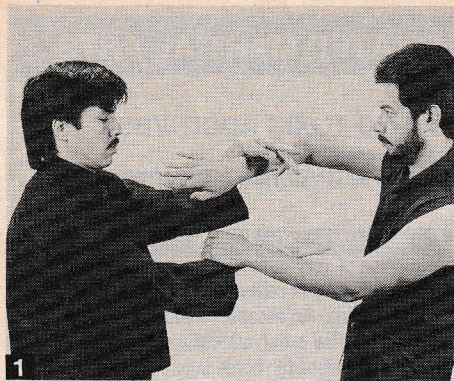
At biu jee level, the student begins formal training in *chee gyeuk* or sticky foot technique. Sticky foot is a form of controlled leg sparring which has various set patterns to be drilled as well as a free form version known as double sticky foot, where spontaneous reflex action is developed in the legs in a manner similar to the hands.

Chee gyeuk training also encompasses ground fighting — *day ha chee gyeuk* — which teaches the wing chun fighter to attack and defend when one or both fighters go to the floor. Kicking is practiced from a supine position, aimed up at a standing opponent. Various jointlocking, trapping and striking motions previously applied from an upright fighting position are taught at the biu jee level, are applied from the same supine position on the floor.

Sticky-hand training also advances further at this level. For example, the *gwoh sau* combat sticky-hand exercise is practiced with one or both trainees blindfolded. Multiple-partner sticky-hand practice by biu jee-level students helps to prepare them for the possibility of multiple attackers in a real combat situation. More emphasis is placed on the ability to close and leave the gap—attacking and defending from a position where both fighters are apart without bridge contact. This training, known as *lut sau chee sau*, can be combined with *chee gyeuk* techniques to create *lut sau chee gyeuk*, which is wing chun terminology for free sparring with the hands and feet.

Other areas of biu jee development are the internal and external exercises known as *hay goang* (*chi kung*) and *teet sa jyeung* (iron palm). The former trains and improves the ability to circulate and direct the flow of *chi*, resulting in more powerful and explosive technique, while the latter develops the bones, muscles, tendons and blood vessels of the hands to strengthen and toughen them. This is important because by biu jee level, the student generates a substantial amount of whipping power (*bau ja ging*) with the hands, and they must be strong enough to withstand the impact of their own potential power.

Biu jee students are encouraged to delve more deeply into the theories behind the system and to prepare themselves to become instructors of the art. This implies that they must be completely familiar with all aspects of wing chun, both physical and mental, as well as



After completing two look sau cycles (1-2), the author (left) converts his low left fook sau to a grab (3), pulling his opponent into a lop/fun sau trap/chop attack (4), followed by a dai pock da chahng jyeung low slap block/spade-palm attack (5). This is converted into a pon geng sau neck trap that pulls the opponent into a headbutt (6).

having developed spiritually. A true master of wing chun should be compassionate, helping the disabled, elderly and the poor. He must be knowledgeable, humble, respectful, and non-violent, setting a proper example to all wing chun students.

Weapons

After reaching a substantial level of development in the biu jee form and all of the additional knowledge described above, the student is ready for weapons training. The wing chun system has only two weapons forms — the look deem book gwun (six-and-a-half point pole) and the “bot” jom doh (“eight” slash butterfly swords). These weapons were introduced into the system by Wong Wah Bo and Leung Yee Tai, two ancestors of wing chun lineage who were performers in the Chinese opera and were proficient in the use of many types of swords, knives, spears and other ancient Chinese weaponry. Like all other wing chun kuen, the weapons sets contain a series of 108 motions. Also like all the other forms, the weapon sets contain short sequences within the total sequence designed to aid flowing from one motion to the next and to suggest possible combinations of techniques from which combinations of principles can be determined. Most such fragments are made up of three motions, as this is the number of “flowing” in the system. Once a wing chun fighter has attacked, he will generally continue to flow in with two more attacking motions. The flow is developed and improved through forms practice. An old wing chun proverb states, “Som jiu chai doh” — “Execute three motions

at one time.”

In look deem boon training, the student is taught attacking and defending motions with the weapon. Some of these motions are combined with footwork that the student is already familiar with; however, there is some footwork in the weapons sets that is unique to those sets and is rarely seen in empty-hand combat.

Although wing chun is comprised of only three hand forms, one wooden dummy form and two weapon sets, to master them requires patience, perseverance and determination.



Stances and footwork in the pole form are generally lower than those of the hand forms to compensate for the added weight and momentum of the weapon and to strengthen the legs while the upper arm and body are strengthened by the swing and snap of the pole. Certain motions of the look deem boon form require the student to snap the pole up and down or across the body vertically, horizontally or diagonally. The snapping action in the wrist and arms developed by such motions is called ngahn ging—elastic energy—and can be applied to empty-hand techniques as well. Similarly, working with the heavy “bot” jom doh develops the wrist, forearm and finger grip strength while training the basic attacking and defending motions of the knives.

Both weapons forms are comprised of motions based largely on the same principles as the empty-hand forms, with certain adjustments made for the structure of the weapons and the transference and focusing of power into a smaller area such as the tip of the pole or the edge of the knife.

During the period in which training with weapons is introduced, the student is also instructed in the use of the rattan ring, which can be placed over the forearms during shadow-boxing practice, encouraging the student to apply smoother circular rolling motion to his technique and also enhancing the ability to flow smoothly from one motion to another.

About the Author: A frequent contributor to Inside Kung-Fu, Randy Williams works and teaches wing chun in Singapore.

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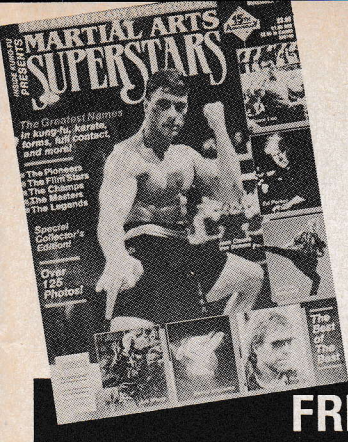
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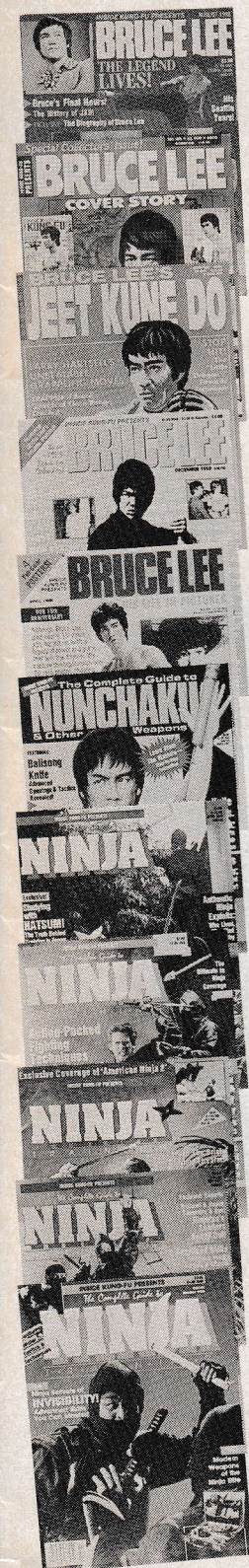
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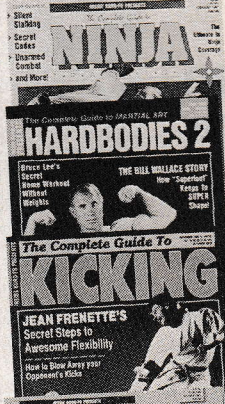
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Speed vs. Placement: Which Do You Want?

Using your arms and legs to jam a faster opponent's attack doesn't mean you won't get hit. But you may be in a position to hit back with authority.

By Dave Dexter

When exponents of the martial arts get together for an exchange of knowledge, the conversation is divided among different categories: who is quicker, who is stronger, and which style has the best techniques. My opinion on the subject may raise a few eyebrows from die-hard traditionalists in the various arts. Looking good can be "skin deep," but the reality of combat is to the bone. Good combat techniques are not learned only by "touch sparring" (light contact); going all out with protective gear occasionally will serve to test your skills in the external world that exists independently of perception.

If your style is basically offense with very little defense, you'd better hope that your first two strikes land with authority, because if you're up against a good defensive fighter with proper hand/arm/leg placement techniques, you could be in for a painful experience. The term "placement" has several meanings. Proper utilization of one's legs — have both a solid stance yet remaining flexible while allowing ease of movement — is only one piece of the puzzle. Using your arms and legs to jam and block your opponent's punches and kicks help position you defensively when you are up against a faster opponent. This will cause him some pain without you having to throw the initial punch or kick. The argument in this situation will be, "If he's faster than me, how can I block his punch or kick?"

Let's clarify that fighting defensively, learning jamming and intercepting techniques, doesn't mean that you can't be hit; just that you will survive the confrontation. Trying to match your opponent's movements by counterpunching (only) isn't practical either. Holding your hands near your face, keeping your elbows in tight, deflecting punches/kicks down or to the side away from the centerline makes you a much harder target to hit with authority. The idea is to slow your opponent's punches and kicks with some well-placed defensive blocks, while still protecting your centerline.

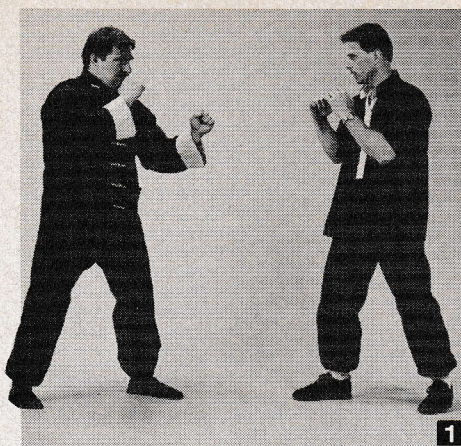
When an opponent squares off, your initial stance is important. If the techniques mentioned here are to be effective, your defensive position must be solid. If your style causes you to carry your hands too low or too high and your stance is wide with most of your weight on the rear leg, an indirect attack by your opponent could fake you out of position. This can cause you to be hit or knocked down because of poor positioning and/or balance (instead of his technique). A good stance is the classical on-guard position. Your lead leg is turned slightly inward at the knee to protect the groin area, feet are a natural step apart, weight should be equally distributed (no more than 60-40 rear-to-front), and right and left lead forward (your choice). The forearms are tucked in vertically directly in front of you, with your hands protecting your face. This creates a good, solid defense, yet the stance allows for quick advance or retreat and ease of lateral movement.

Example: As your opponent begins to throw a straight kick, you anticipate his move by shuffling forward with a raised lead leg (shin). You're hoping to jam his attack in midmotion and cause him some pain in the exchange. (Remember, your weight at the moment of contact must be directed slightly forward and down to counteract his incoming force.) This jamming and/or blocking effect helps you nullify an opponent who is quicker and possibly more skilled. If he makes contact too soon with your incoming leg, his balance can be disrupted and he could be felled from meeting early resistance and/or from the force of the block alone. When your shin or foot hits his shin/knee/thigh, the block can be painful to one or both fighters, but if done correctly, your opponent should bear the brunt of the blow. Using your elbows to block and/or jam your opponent's intended strikes will not only slow him up, but give you an edge because he has experienced pain and his concentration may be broken.

Further examples: You are in the on-guard position as your opponent attempts an over-







1



2



3



4



5

Author Dave Dexter (right) assumes a ready position (1). He then turns out his elbow to meet the incoming blow (2). Bone-to-bone blocks can end most confrontations with the first exchange (3). Photos 4 and 5 show a variation on blocking with the elbow. This works well against hooks and looping punches.

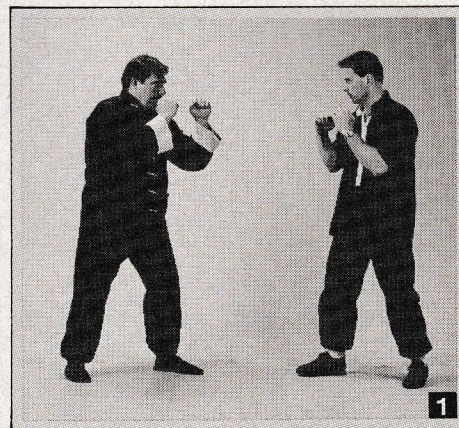
hand straight right or right hook (note: your arm/elbow position will change slightly, depending on his angle of delivery). You move your arm from the vertical on-guard position, turning your left elbow out and slightly up and placing it in the direct path of his incoming strike. The desired result is for your elbow to meet his wrist or hand, at least causing him discomfort and possibly breaking some bones. This principle also works well with incoming side kicks. Your elbow makes friends with his ankle, calf muscle or knee joint by dropping or angling your arm at the point of contact (depending on whether he throws a side kick, round kick or hook kick). Proper distancing is most important when using intercepting blocks because to be effective you may have to shuffle forward to jam or lean backward for bone-to-bone contact.

"Why take a chance intercepting a strike or kick when it might be easier to lean, shuffle or move away from a hit altogether?" you may ask. For those who are quick and light on their feet, movement may be the best weapon. By comparison, an average practitioner who may not be as quick with the hands or feet can certainly benefit from a strong defensive block-and-counter style.

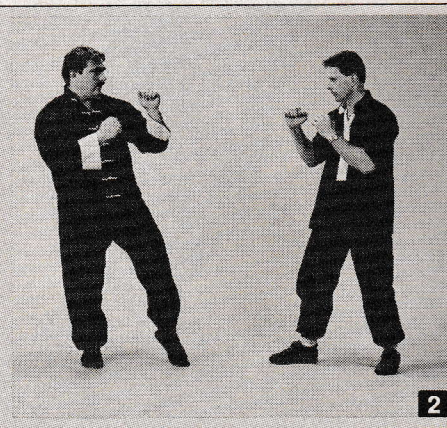
In terms of hand placement, using stop-hits and/or jamming techniques are just two of the many available options. If the opponent is faster, keeping your hands in the on-guard position as much as possible is a necessity. When closing the gap, your defense must be tight to keep a clear shot from penetrating. For example, if you attempt a straight left lead as you shuffle forward, slightly raise your left leg (to guard against a low counterkick). Your

"The key is defense, proper use of angles and conserving your energy."

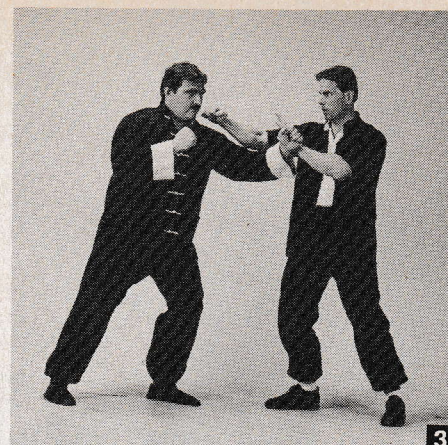
right hand should be protecting the left side of your face, while your palm should be open for use in blocking, deflecting or parrying. As your left lead foot plants, your left-hand lead should make contact with either your opponent's body or face. Whether you land the punch or he attempts to counter, block, parry or fade backward, it's wise to carry your rear (or defensive) hand in the above-mentioned position. If he's faster than you, the result may be in your favor because more often than not his follow-up hit will be directed either at the left side of your face (his overhand right or right hook) or a counter to the right side of your ribs. And your right arm can partially deflect the strike. When he throws a left cross, hook or straight left (assuming your position hasn't changed), your right hand should be close enough to your head to protect your face. Also, your right arm and elbow generally cover your rib/chest areas, guarding against a left-hand counterbody punch or kick.



1



2



From an on-guard position (1), the attacker attempts a left lead punch. Dexter, having the better angle, uses a parry/deflection to negate the opponent's incoming blow (2). He lands a straight right counter (3). Note: If an opponent had kept his rear defensive hand up to the left side of his face, the counterpunch could have been parried. Photos 4 and 5 show the correct hand position and counter options for the opponent. He could not land a punch in the first sequence but could have avoided the counterstrike with proper hand positioning.



Knowing how to shuffle in and to the side while disguising your intentions (without overtelegraphing) will aid you in setting up good placement blocks and give you more angles from which to use your techniques. Proper hand/arm positioning becomes the nucleus of your techniques. Example: How many times have you seen an orthodox fighter facing a southpaw stylist repeatedly hit and/or knocked down with a straight right or a right hook over the orthodox fighter's left jab? Too many martial artists and boxers carry their left lead hand or both hands too low to defend against a strong-angled right lead attack. They rely on neck movement and/or leaning back at the waist to avoid a punch or kick. This places them in a retreat mode, which limits the power and effectiveness of their return strikes. Think in terms of using your entire body when punching, blocking or jamming an opponent's punches or kicks. It's like going fishing. First you bait the hook. Then you draw the opponent

"Too many martial artists and boxers carry their left lead hands too low to defend against a strong-angled right lead attack."

in with what appears to be an open defense, keeping in mind your objective — to meet his incoming limbs with your fist, elbow, knee, foot, or in some cases the top of your head. Don't laugh. Many fighters have broken their hands on an opponent's skull and it only takes one misdirected punch to accomplish this.

The use of stop-kicks and punches intercepting your opponent's strikes in midmotion just before he makes contact is another form of proper placement; not only are you striking him, but with his forward velocity, he is striking himself. This causes pain and confusion. Of course, it doesn't hurt to have a Mike Tyson-like right and the reflexes of an early-day Ali, but for those of us who are less fortunate, solid defense mixed with feints and jarring blocks will make sparring with you no picnic. The technically trained martial artist who thinks the opponent in front of him is slow, awkward and lacking sufficient skills could find himself getting frustrated, tired and beaten (because of the unconventional techniques) by the less-experienced fighter.

The key is defense, proper use of angles and conserving your energy. If your opponent charges in throwing a flurry of punches/kicks, deflecting or jamming the first exchange will set the tempo of the fight. Your patience, coupled with his inability to solidly hit you, will make him hesitate and disrupt his concentration. Once his speed of delivery is offset, you have gained the advantage.



About the Author: Dave Dexter is a Southern California-based martial artist and frequent contributor to Inside Kung-Fu.



From a ready position (1), the opponent starts to execute a kick (2). The defender then anticipates and shuffles forward using a raised right-lead-shin to jam and cause pain to the opponent in the exchange (3). This move can set up a trap-and-punch and/or break opponent's balance, knocking him down.





Tai Chi's Straight Sword

The Key that Unlocks Devastating Empty-Hand Techniques

By Robert Dreeben

The tai chi straight sword, or gim, is usually the first weapon students will learn. Sometimes it is the only weapon they will be taught because many sifu don't know the saber, spear, staff and rare whip tai chi weapons forms. Some people who have never practiced tai chi may mistakenly get the impression that the straight sword is a flowery, dance-like form with few combat techniques.

However, nothing could be further from the truth.

The gim form contains a full array of practical fighting techniques: close range, long range, slashes, cuts, thrusts and empty-hand applications. It is important to remember, however, that all swordfighting has one main objective: to stop the opponent by disabling or killing him in a bloody and brutal fashion. While the saber or dao accomplishes this by deep cutting lacerations or by body-part dismemberment, the gim employs precise ligation and artery slices combined with vital area thrusts.

Students of the gim will notice the emergence of the classical tai chi postures such as slant flying, brush knee and push as well as others with the sword form. However, there are other movements like the advancing leap, footsweep and meridian strikes that also double for empty-hand techniques. Most prac-

titioners, though, don't look any deeper into the form and see only the blade work. Because kung-fu is a dynamic, multifaceted art, many empty-hand and weapons movements are interchangeable. In the Filipino arts, for example, students learn that stick, knife, sword and hand fighting are interchangeable. A combat strike used for a circular attack with the arm remains the same regardless of whether you are holding a knife, club staff, sword or no weapon at all. It is the principles of combat physics that transcend all technique. From a different perspective, look at the beginning of wing chun's bil gee form. The form opens with the traditional straight punch followed by oscillating pivots of the hand and fingers at the wrist. This is not just for practicing wing chun's superb bil finger spears, but also for using the wing chun butterfly sword to deftly and economically slice the opponent's wrist. Even in karate, most sai and tonfa kata use motions identical to empty-hand karate blows.

For tai chi students, thoroughly learning the sword and its practical applications is beneficial as it fills in empty gaps of technique in the tai chi solo form. The secret is to know which movements are strictly sword cuts while recognizing the empty-hand strikes.

Combat applications

In the traditional Yang style gim form, the forward leap is repeated several times during

"Most kung-fu stylists use only about 50 percent of the secrets and applications contained within their forms."



Using a tai chi palm strike and push, the author sends his attacker backward (1-2). To cover the distance, the defender then uses the tai chi leap from the sword form to finish off the attacker (3).



the course of the form's sequence. Often during a combat encounter, it becomes necessary to "chase" the opponent. After you've administered a push, kick or other powerful movement that sends your opponent flying backward, you want to maintain "sticking" contact with him so that as he is going back you can still apply follow-up strikes to complete your initial attack. To successfully accomplish this, you may need to take long, leaping steps to keep up with the opponent's backward fall or retreat. The sword leap trains you to perform this most efficiently. Although the sword leap uses a circular parry then straight thrust with the blade, empty-handed you are unlimited in your choice of technique.

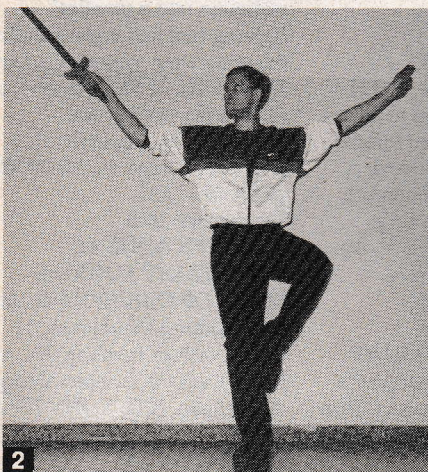
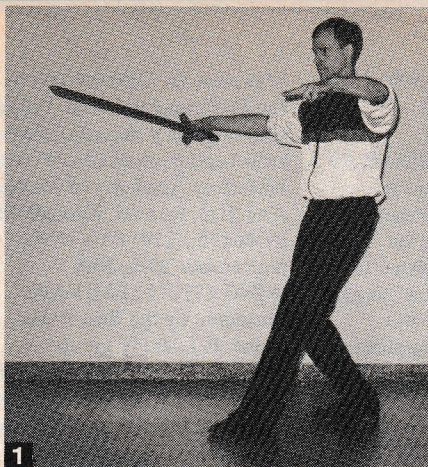
Hand sword

A main feature that distinguishes most kung-fu sword forms from other styles is that the rear empty hand is actively engaged in all the sequential movements and postures. The reason is often threefold: to augment the chi extension through the empty hand into the

"Target areas in the gim form favor the throat, behind the ear, eyes, nostrils, select spots on the torso and especially under the jaw."

hand with the sword. Thus energy flow is amplified by assisting with the fingertips of the free hand; in certain techniques the rear arm will act as a counterbalance to help transfer more power extension in the strike; and, the empty hand is used to strike, block or grab in different directions. This is where many pressure-point strikes will be found. The sword hand is formed by extending the middle and index finger together, curling the last two and pressing against them with the thumb. The theory behind this configuration is that by having out only two fingers, the chi that would normally disperse to the other fingers now concentrates into the middle and forefinger and creates a more powerful weapon.

Target areas in the gim form favor the throat, behind the ear, eyes, nostrils, select spots on the torso and especially under the jaw. Strikes veering diagonally upward under the



Shown above are two classical postures from the tai chi sword form. A main feature that distinguishes most kung-fu sword forms from other styles is that the rear empty hand is actively engaged in all sequential movements and postures.

jaw are effective because they instantly uproot the enemy and weaken his power.

Weapon disarm

At the end of the gim form is a curious movement that has you transfer the sword from one hand to the other. The hidden application to this is used for disarming the opponent's weapon, be it a sword, stick or knife. This valuable technique works well at a variety of angles. The mechanics are that you first seize the bottom end of the opponent's weapon, then sharply twist it back around his hand to break his grip while securing your own. In some cases you can follow the disarming motion with an immediate cut or stab with his weapon.

Foot sweep

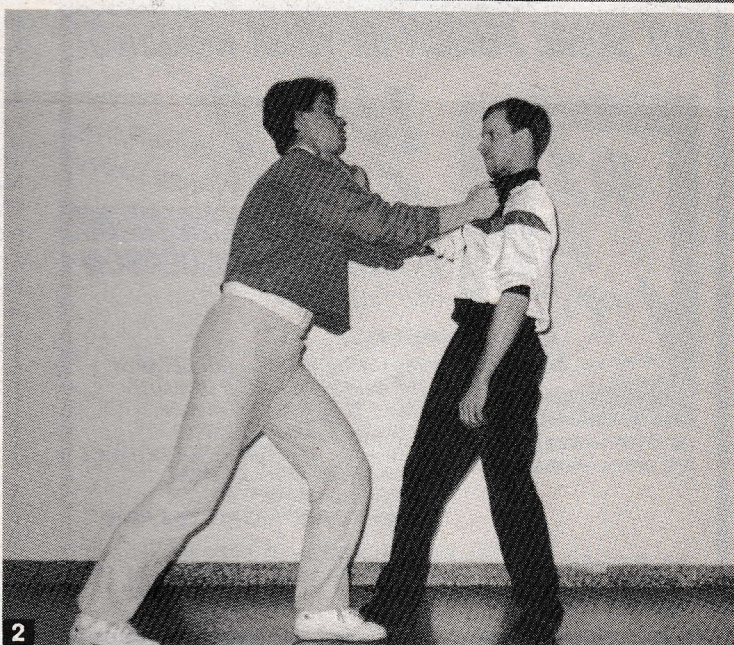
The tai chi footsweep in the gim form is dynamically used to simultaneously cut and sweep the opponent. The sword action in this movement employs body torsion to enhance the slicing effect. Empty-handed, this technique works well against an arm grab or any attack aimed at the opponent's leg.

These sword principles help reveal one simple truth: Most kung-fu practitioners only use about 50 percent of the secrets and applications contained within their forms. The only limits are your own.



About the Author: Robert Dreeben is a kung-fu instructor and free-lance writer living in Yonkers, New York.

The defender on the right is grabbed (1). Using the tai chi finger sword (2), he strikes the vital area under the opponent's jaw (3). The sword hand is formed by extending the middle and index finger together, curling the last two and pressing against them with the thumb.



MAIN EVENTS

Continued from page 29
separate workshops at the United States Martial Arts Competitions in Houston, Texas. Workshop No. 1: the tai chi classics. Workshop No. 2: The song of pushing hands. Contact Vernon Petersen, 1418 Juliet Ave., St. Paul, MN 55105; (612) 699-3865.

September 8th

KALI/JEET KUNE DO SEMINAR IN NEW YORK. Barry Yedwabnick, apprentice instructor under Paul Vunak, will teach a one-day seminar on flowing and sensitivity. Stick, knife and empty-hand methods will be covered. Contact School of the Combative Arts, 8800 Shore Front Pkwy., Suite 95, Rockaway, NY 11693; (718) 634-

3311.

September 14th-16th

ST. LOUIS CHINESE MARTIAL ARTS ASSOCIATION WORKSHOP ON WING CHUN. Basic punches, basic footwork, ma kuen, sil lum tao, kick defense, one-hand fighting, two-hand fighting and self-defense techniques. Training will be headed by Robert McField. Contact the St. Louis Chinese Martial Arts Association, P.O. Box 32114, St. Louis, Mo., 63132.

September 15th-16th

LARRY HARTSELL SEMINAR. A two-day seminar in jeet kune do concepts at the Princeton Academy of Martial Arts. Contact Rick or Amy Tucci, Princeton Academy of Martial Arts, 14 Farber Rd.,

Princeton, NJ 08540; (609) 452-2208.

September 15th-16th

JEET KUNE DO SEMINAR IN IOWA. Barry Yedwabnick, certified apprentice instructor under Paul Vunak, will be teaching a two-day seminar to cover trapping with stick, dagger and empty hand. Stick and dagger training and grappling also will be taught. Contact Langley J. West, School of the Combative Arts, 1201 Oakwood Village, Coralville, IA 52241; (319) 354-5798.

September 22nd

NORTHWEST PMAS ESCRIMA SEMINAR WITH RENE LATOSA. Open to all beginning and advanced martial artists. Will cover basic and advanced principles of combat escrima. Contact Dave Engstrom, 31713-50th Ln. SW, Apt. X-304, Federal Way, WA 98023; (206) 838-2241.

September 22nd-23rd

CHAI SIRISUTE ON MUAY THAI BOXING. At McElroy's Martial Arts Academy, P.O. Box 22243, Hilton Head, SC 29925; (803) 681-6538.

September 22nd-23rd

DAN INOSANTO SEMINAR in

Waterloo, Ia. Covered will be Jun Fan trapping hands, Filipino kali, (espada y daga and single knife) and pentjak silat. Contact Wetoskey Academy of Martial Arts, P.O. Box 65, Kendallville, IN 46755; (219) 837-7454.

September 29th-30th

WING CHUN SEMINAR. Presented by the East Providence, R.I., study group division of the North American Wing Chun Association. Topics include streetwise self-defense tactics, translating chi sao exercises into a practical fighting tool and understanding the wing chun system. Contact Keith Allan or Paul Hoover at (401) 438) 9847 or the NAWCA Headquarters, P.O. Box 538, Bridgeton, NJ 08302; (609) 451-7837.

September 30th

THE 25TH ANNUAL NORTHEAST TOURNAMENT OF CHAMPIONS. At the Hamburg Fieldhouse, 14 miles north of Reading, Pa., on Rte. 61 at I-78. Contact George A. Dillman, R.D. 1, Box 7780, Reading, PA 19607-9744; (215) 777-8444.

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MARTIAL ARTS IN MOVIES

Continued from page 26

Then it's one fight after another, all filmed in such a way that the "mise en scene" is more important than the martial arts. "Too much rain," says the second killer just before the hero attacks. "It cramps my style...and style is important to me." It's as if the director, Yueh Fung, was talking. He tried to be like internationally renowned filmmaker King Hu, who saw all kung-fu as dance, not fighting.

Even so, the movie is epic and exciting, and South Gate has been good enough to release it in letter-box format; so not a move is missing or chopped off by the edge of the TV screen. Still, it's strange that they keep choosing to distribute these admittedly fascinating chestnuts, rather than grab up any of the more recent action-crammed phantasmagoricals featuring Shaw superstar actors (Kuo Chiu or Liu-chia Hui) and directors (Sun Chung or Liu-chia Liang).

Bells of Death is fine...beggars can't be choosers, any port in the storm, and so on...but why not jump on the Turtles' colorful comic-book bandwagon with the likes of Shaw Brothers' astonishing, eye-bashing *Beach of the War Gods* (starring Jimmy Wang Yu, aka the One-Armed Swordsman), *Holy Flame of the Martial World*, *Opium and the Kung-Fu Master*, *The Bastard Swordsman* or *Return of the Bastard Swordsman* (the films which inspired *Big Trouble in Little China*)? Now those stunning successes would truly be something to see.

About the Author: Ric Meyers is a contributing editor of *Inside Kung-Fu*. His column appears monthly.

LETTERS

Continued from page 8

It was good to see an article on grandmaster Cabales, whose serrada system has many points in common with amis Lanada. Like so many grandmasters, including Lanada, grandmaster Cabales has been ignored or only vaguely acknowledged by his followers, many of whom have taken advantage of the knowledge gained to promote themselves, usually for commercial gain. It is refreshing to see articles being represented in *Inside Kung-Fu* on the masters of these arts and less articles written by those who take a few lessons and consider themselves instant experts.

However, author Khan should realize that in Pakistan there is a rich history of martial weapons and still a few teachers, rare indeed, of these arts. And he is quite right in seeing the Islamic influence in Filipino/Indonesian weaponry that can also be seen in some styles of Chinese kung-fu. The Arabs carried various arts and weapons from Asia to Africa and much research needs to be done in this area.

Nevertheless, there are some points in Mr. Khan's article that need to be clarified. Strictly speaking, kali is not a style; it is a system which is composed of several styles, and though the debate rages over the origins of this term, kali can be traced to Hindu-Indian or subcontinent origins.

The use of such terms as amis, kali, eskrima, etc., only serves to confuse the average reader because writers tend to give them a distinction they do not actually have: they are all terms for systems of stickfighting or Filipino martial arts and not styles. That there are styles within amis, eskrima and kali no one can deny.

Largo man (large or long hand) is not really a style; it is a principle, a concept, that all styles must address in the moment of truth. Most martial artists make the mistake of thinking largo mano in a horizontal manner and completely neglect the vertical dimension.

However fascinating the geometry of footwork, the triangle becomes an "x" and the "x" becomes a diamond. These forms are infinite. In a triangle formation, you can stand at the apex or the base. It all depends on your mind-set.

Likewise, the geometry of attack and defense is infinite, and many styles focus on specific motions and targets or special angles, sometimes making needless complications and complexities.

The "C" hand mentioned in the article is known as the "Filipino" hand(s) in amis and sikaran (Filipino footfighting) and is more important as the article points out. It is the basis of many, if not all, empty-hand disarms and parries.

Halford E. Jones
Claremont, NH

Ark's Students

I've read every issue of *Inside Kung-Fu* since it came out and I still feel the same way — it's excellent.

Thanks for the article, "Ark Wong Lives in his Grandson" by Alexander Holub in the January, 1990 issue. I'm glad someone looked in on Ark's school to see and write about what's going on. In the early '60s, Ark Wong taught his first group of non-Chinese students and I was in that group. Two of us (to my knowledge) are still teaching, Jim Anastasi and me. Jim and I were talking about the article and to our knowledge, Jimmy H. Woo, Bruce Lee and David Carradine did not study kung-fu from Ark Wong.

I remember when Se-Ming Ma came over from China. Ark Wong was happy when Se-Ming took up the art. Se-Ming is a good teacher and has a great attitude.

Ron Shewmaker
Long Beach, CA

After speaking with Holub about your comments, we stand by our story.

—Ed.

THE KUNG-FU MIND

Continued from page 22

humble and so he cannot bow and learn. The Chinese say, "Satisfaction loses and humility gains."

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Continued on page 91

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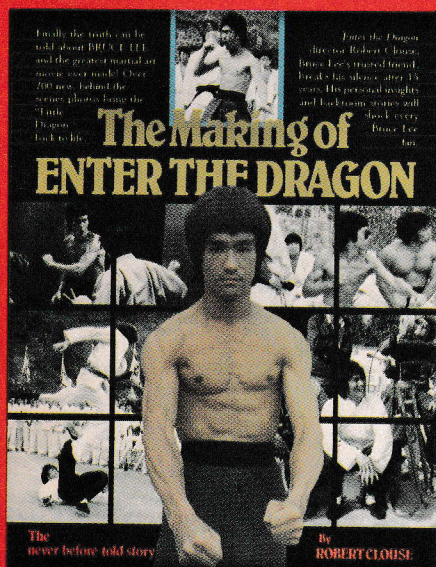
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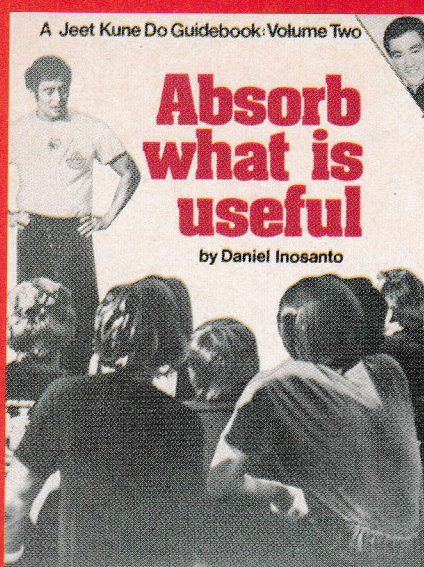
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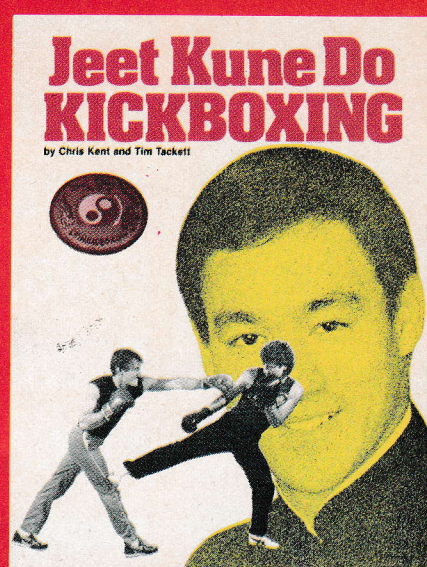
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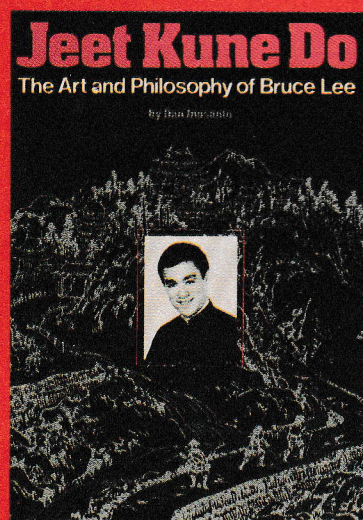
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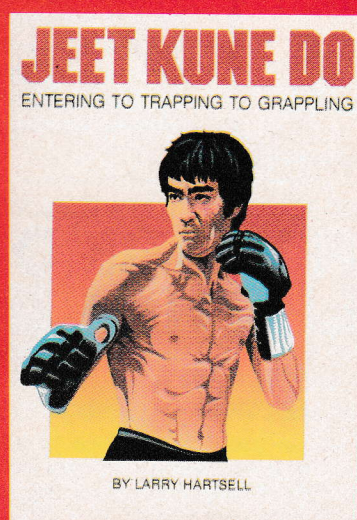
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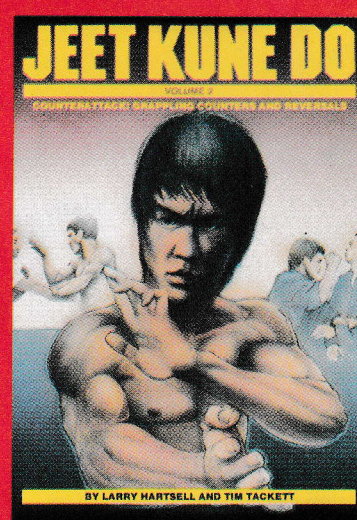
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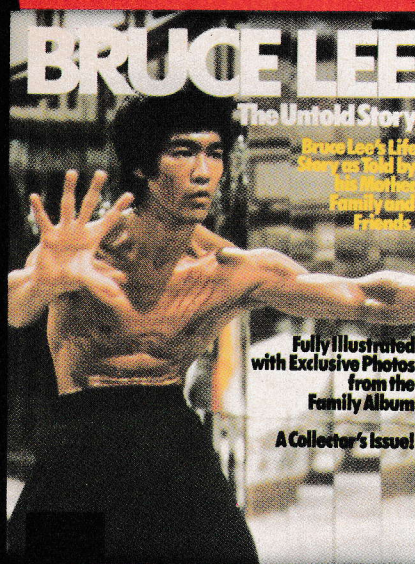
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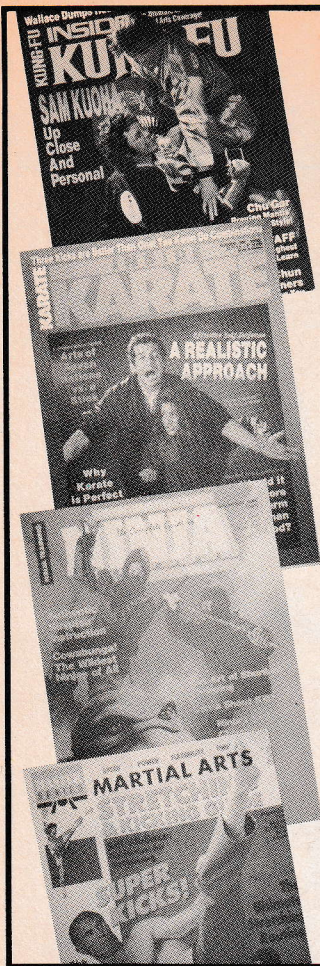
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INSIDERS

Continued from page 17

are the Muscular Dystrophy Association and March of Dimes, as well as several other local charities.

Among the participants were 1986 World Heavyweight Champion Joe Dunphy, who performed his famous three-sectional staff form; Rick Wheatley, USA full-contact champion, who did several open-hand and two-man forms; and Carl Kogelshantz and other members of the 1989 U.S. kung-fu team.

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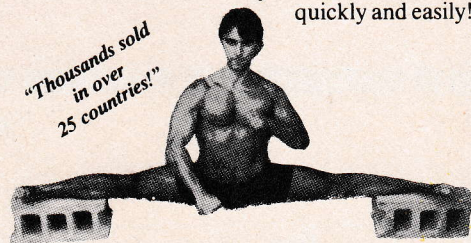
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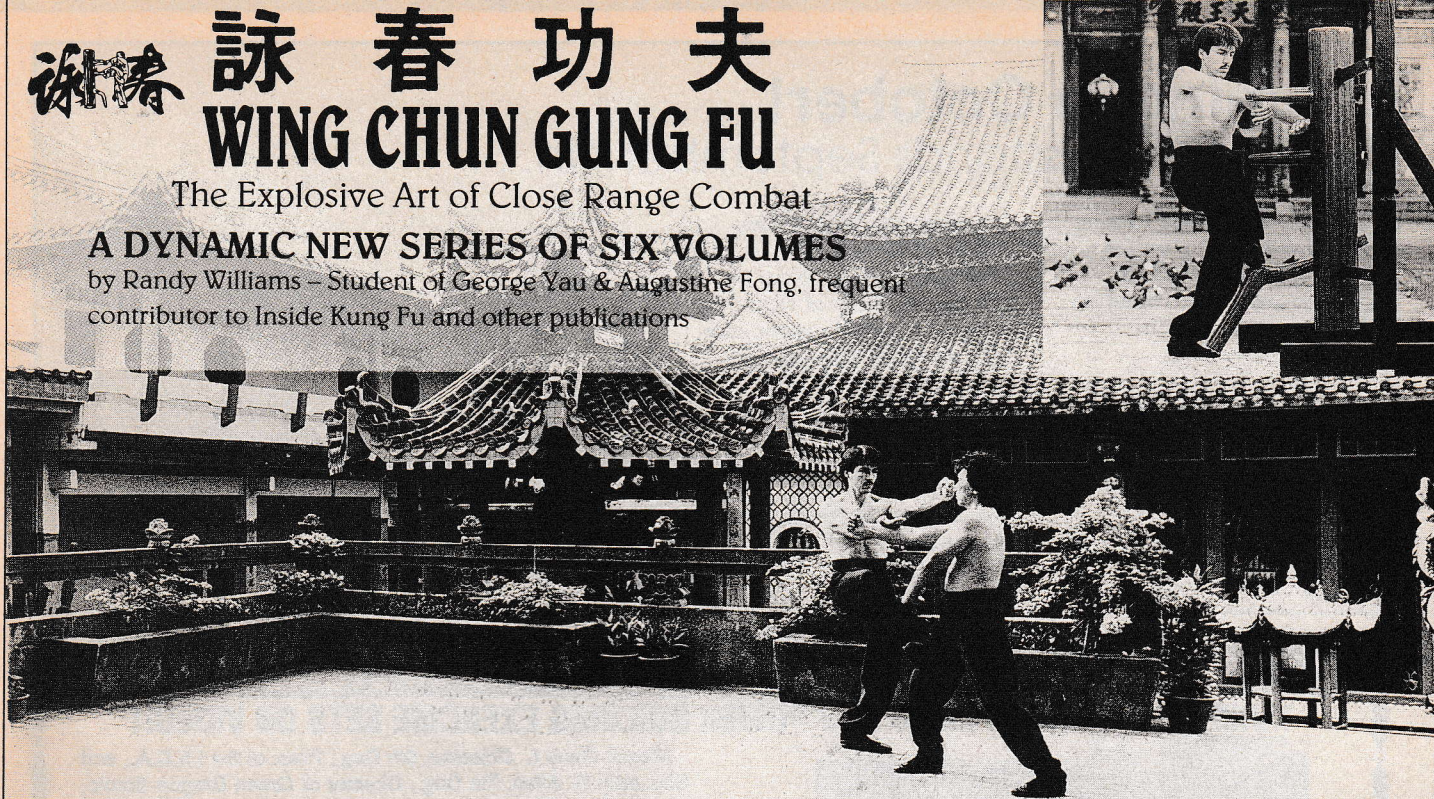
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THE KUNG-FU MIND

Continued from page 84

this, he will see even greater depths in his art, and he will be even more humble and bow even lower. "The more bamboo grows, the lower it bows." When one has reached this kind of morality, how can he be proud of himself and easily criticize others? He would always respect others, since he knows that there are other people who have something which is higher than his. "Beyond heaven is another heaven, beyond talent is another talent."

Another side is that the more a teacher learns, the more he will respect his teachers. He would always be as concerned for his teacher's health and happiness as he would for his own father's. You can tell what kind of teacher you are talking about by how much he respects his teachers.

How does he teach?

When an instructor teaches his students, which is given a higher priority, training for fighting or training for self-cultivation? Training for self-cultivation develops your patience, perseverance and willpower, and will benefit you the rest of your life. Training for self-cultivation also develops humility, respect and obedience, which will help you build a deep relationship with your teachers and friends. However, if the training is only for fighting, then it is oriented toward temporary glory and satisfaction. If you have training in morality, the art you learn will be deep and long. However, if you are training only for temporary satisfaction for your dignity, then you ought to forget trying to learn—you'll just be wasting your money and your instructor's time.

His personal lifestyle

The instructor's personal lifestyle has always reflected his morality and philosophy of life. For example, if an instructor abuses drugs or alcohol, how can he teach his students to be upright and moral? If an instructor does not have this basic moral virtue, then he is not worthy of being followed.

Is he willing to share?

The next thing you should check is how much the instructor is willing to share. Frequently, instructors who have studied with a master for only a few years are reluctant to teach, because their understanding just isn't very deep. A good instructor will not hesitate to teach, as long as the student has good morality and has reached an appropriate level in his art. A good instructor always expects his students to surpass his level of expertise. Of course, if the instructor is also learning intelligently, it will be difficult for the student to catch up with him. This usually happens after the student has completed his training and has studied by himself for more than ten years.

His attitude toward learning

If an instructor is humble, he will always be looking for new sources of knowledge. You can evaluate a teacher by whether or not he joins seminars offered by others, and whether he brings knowledgeable instructors to the studio for seminars and workshops. Also, does he train with the students or is he ashamed because of his dignity and pride? Does the

instructor continue to learn from other sources, such as books and videotapes? Does he tell the students the truth about where he gained the new material? The most feasible way to learn, if an instructor does not live where there are many qualified masters, is through books and videotapes. He must make sure that he is learning accurately, and most important, he should be honest with his students. The students in turn will appreciate his honesty. This kind of behavior encourages students to continue to look for the essence of their art.

"The instructor's personal lifestyle has always reflected his morality and philosophy of life."

His philosophy of life

A good instructor, after he has endured more than ten years of training in self-cultivation and martial arts, should have a well-developed sense of morality, and should also have an independent and unique philosophy of life. You should learn many things from your instructor, which may lead you to a higher spiritual existence. In ancient China, a student would live with his master and serve him like his own father.

In conclusion, remember that the instructor you choose will probably not be a great master. However, as long as he is humble and studies, ponders and practices, he will soon become a good one. You should also understand that a well-known instructor is not necessarily a better choice. A teacher can become well-known if he is willing to share his knowledge and teaches many people. He can also become well-known because of a bad reputation. As long as you keep your eyes and ears open, then carefully ponder and analyze, you should find the diamonds in the rough.

About the Author: Dr. Yang Jwing-Ming, who has a Ph.D in mechanical engineering, is a contributing editor of Inside Kung-Fu.

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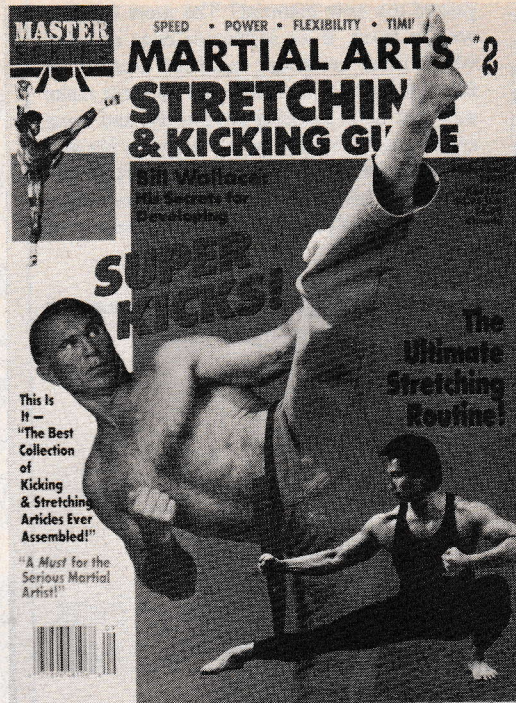
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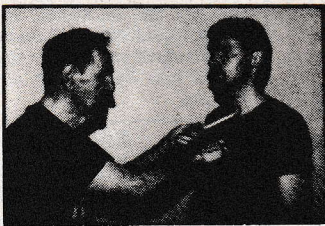
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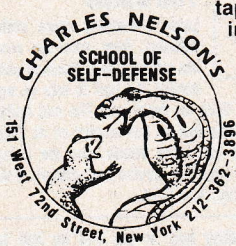
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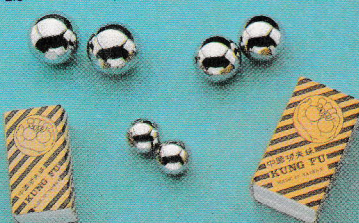
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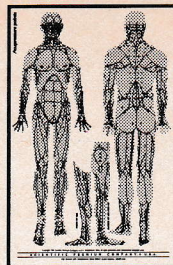
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Have you ever wondered how a small person is able to overcome a large person? Using the SPC•USA Acupressure Point Chart™ as a guide, one sharp blow can temporarily disable a person. Your ability to win should increase dramatically. By using these body pressure points, you will gain hidden power to protect yourself and others.

You have about 20 seconds or less in most street fights. Make them count to YOUR advantage with less likelihood of causing permanent or fatal injury. It's amazing what one sharp well-placed strike can do to disable your enemy.

ALSO: Simple pain erasure instructions can tell you how to eliminate most every type of pain with a touch of your hands. Even the terrible backache or knee ache can be cured with a few simple treatments. No drugs, surgery, needles, or ice are used. This is the very latest technology in medical treatment. It is not the same as ordinary acupressure that relies on meridians. This method works every time on everyone. There is nothing more effective anywhere at any cost! And it can be used anywhere. No special equipment is required. This, too, is your vital lifetime knowledge for pain free survival.

SPC•USA PRESSURE POINT CHART

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Contains heavy duty poster with Strike Points, Pain Erasure Instructions and Stretching Exercises. It's more than you expect!

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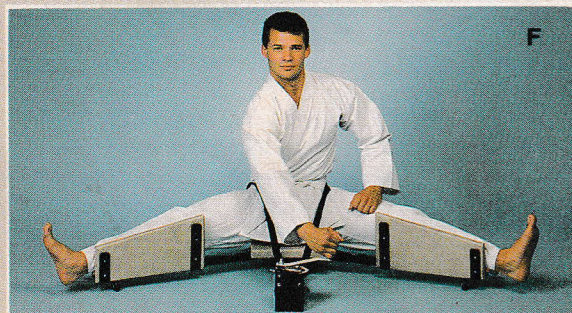
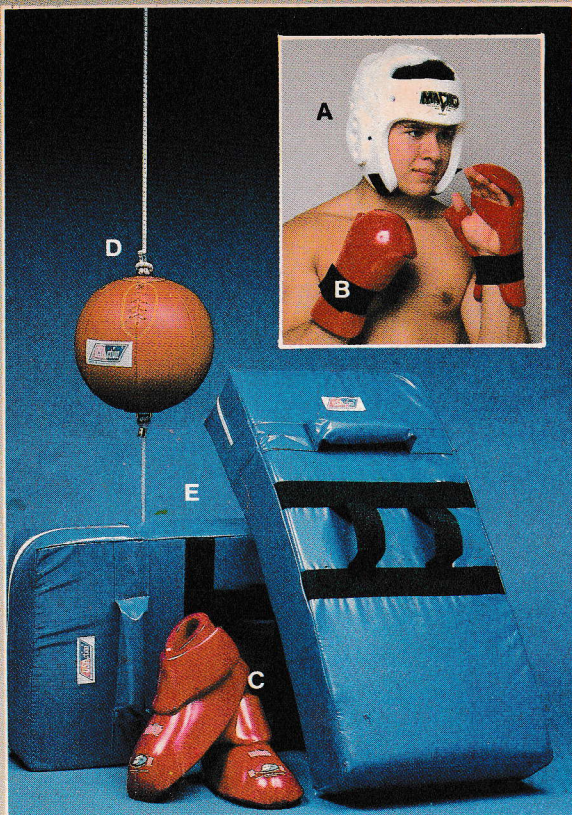
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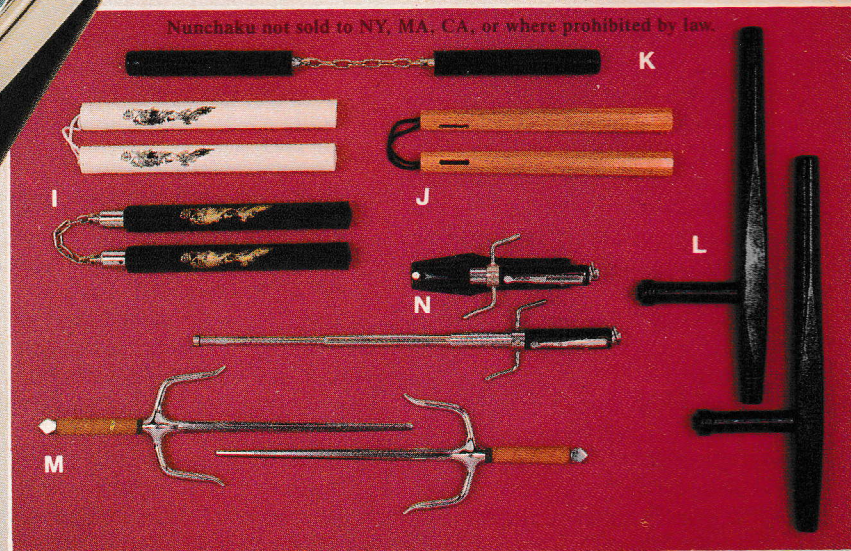
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